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HUNGARIAN PARTICIPATION IN CANADIAN CULTURE

essay by

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community is rather strong. Hugarian "leaders" are not too optimistic about the "survival" of the group; neither, however, can their efforts be described as effective and concentrated enough to ensure the preservation of the group's identity. Many observers, as if pre-empting the thesis of this paper, regard the assimilation of the Hungarians in Canada as a foregone conclusion, a matter of time. The occupational and professional integration of the Hungarians has already, generally speaking favourably, been completed; a fact which, so a number of authors on the subject contend, is conducive to quick assimilation. That this paper fails to spell out the extent of the cultural contributions of the Hungarians and that it remains, in the main, a mere description of Canadian Hungarian society, is due to the absence of any genuine Hungarian effort in this area. An attempt will be made to show the causes of this disinterestedness. A few significant individual contributions notwithstanding, the lack of a major impact upon Canadian society is clear. The expression of Hungarian cultural, or other, aspirations is a marginal one. Whether this is a consequence of the political climate of the host-country, or is due to the small number of the group, is irrelevant for the purposes of this study.

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PART I - THE HUNGARIANS AND HUNGARY

It is a well-known, and perhaps sometimes over-emphasized, fact that before World War I only half of the population of Hungary proper was of Magyar stock, the other half being made up of Croatians, Germans, Italians, Roumanians, Russians, Ruthenians, Serbs, Slovaks and a small number of non-assimilated Jews. The Treaty of Trianon transformed the Kingdom of Hungary into a genuine national state and the country lost its multi-lingual, multi-national character rather abruptly. After the dissolution of the Austro-Hungarian Monarchy in 1918, and the débacle of the Regency in 1945, there seems to be very little justification in retaining the term Magyar. In the multi-racial era of the Habsburg Monarchy, to be sure, this designation was, indeed, a practical one, but its meaning was lost with the disappearance of the national minorities in the newly created Successor States. Historical and linguistic evidence strongly suggest the use of the designation Hungarian (Hongrois, Ungaren, Ungheresi, Unguri, Vengersky, Hungaros, etc.) and the abandonment of Magyar as an artifex of the last century[1]. The application of this distinction, unfortunately still used in some official documents, is confusing and no useful purpose can be served

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1. Cf. Medieval Latin literature and/or other texts in their usage while referring to Hungarians.

Indeed, some of the greatest men of Hungary (Mathias Corvinus, Louis Kossuth, Petoefi, etc.) were, ethnically speaking, non-Hungarians. The most overt expressions of Hungarian nationalism and jingoism came from these people. The Hungarian soil and milieu seem to have always exercised a tremendous assimilative force and the most militant "Hungarizers", especially during the Regency were, in most cases, Hungarians of foreign descent and only rarely representatives of the purely Hungarian stock. Conversely, however, Hungarians abroad tend to quickly lose their identity and adapt with little resistance to the new environment in which they find themselves. The ease with which they assimilate is demonstrated by the absence of Hungarian nationalistic pressure groups, a common phenomenon among most other immigrant ethnic groups. Similarly, in spite of repeated encouragement by successive Hungarian governments and weak attempts by Hungarian leaders, cooperation between parts of Hungarian communities across the globe has been anything but successful or systematic. This observation necessarily emerges as a fact and as the salient aspect of the group character.

While it is impossible to give a detailed history of Hungary in the space allotted, a brief discussion of the social faces of Hungary, from which the different waves of immigration originated, is pertinent to the understanding of the Hungarian immigrant population in Canada today.

Serfdom in Hungary was abolished in 1848. The former serfs were now able to move about the country and, theoretically at least, to advance, eventually, into the higher classes of Hungarian society. Yet, the feudalistic character of the country remained dominant until as late as the termination of the Second World War. In the decades before the turn of the century, the time of the first emigration, an immense class differentiation characterized Hungarian society. The Hungarian economy of this period was based on a huge system of large estates and latifundia. The rate of economic development was stagnant; industrialization began only around the turn of the century. During the period of the Regency, i.e. roughly between 1920 and 1945, Hungary developed a strange and precarious social existence. The country was mutilated by the Peace Treaty and reduced to about one third of its former size. The political scene was dominated by revisionist irredentism coupled with high aspirations and rather vain ambitions. The nation became "neo-baroque"[1] both in expression and in content, in the external as well as the internal forms of its existence. Feudalism, or pseudo-feudalism, continued unabated. The middle-classes imitated and emulated the manners and, more importantly, the social philosophy of the 17th century <u>seigneurs</u>. The architecture of the period reflected this mood; the only sky-scraper

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1. The designation was coined by the famous Hungarian historian Gyula Szegfü.

built in Budapest between 1920-1945 is suggestive of a mock baroque in its somewhat elaborate and perhaps inappropriate décor. Ironically, it was built to house the head office of one of the two social security institutions which were created, by force of necessity perhaps, to accommodate and serve the needs of two different classes (!) in Hungary.

The depression of the thirties aggravated the already difficult economic situation of the country, a result of the harsh and vindictive Treaty of Trianon. Emigration to the United States was restricted, if it was not stopped completely, by the new regulations passed by the U.S. Congress. As a consequence, many Hungarians turned towards Canada. The majority still came from the rural segments of the population; but they were already better educated, some skilled, a few with higher or even professional education; and among them were a few aristocrats, mainly from the Successor States. Nonetheless, the character of this immigration still reflected its dispossessed proletarian composition. Given this social background it is not surprising, that a rather strong reformist left-wing movement was started among the Hungarians in Canada[1].

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1. Gradually, this movement turned into a plainly subversive and unadulterated Communist underground, directed and controlled by U.S. apparatchiki. Many Hungarian Canadians have the dubious distinction of having died, for a cause, in the plains of Spain.

In the short span of time since the end of World War II Hungary has experienced three different political periods. The immediate post-war years, until the completion of the Communist take-over in 1947, may be described as permissive and democratic in spite of the presence of the Red Army and the sinister and oppressive activities of the political police. The largest political party, the Small Holders, were genuine in their efforts to introduce democracy in Hungary; but they failed dismally. The Rakosi régime, which followed the short-lived democracy, produced one of the darkest periods of Hungarian history. It was this Hungarian Stalinism that led to the 1956 revolt. The relative freedom and liberalization, which some claim were the results of the uprising, has now created an atmosphere more congenial to the acceptance of, or the resignation to, the dictatorship that still rules in this third period of post-war Hungary.

We have seen, in a very broad outline, some of the facts and forces which characterized Hungary during our period of concern. The background outlined covers the past eighty years. Some Hungarians would describe the first half of this period, i.e. up until 1918, as the golden age of Hapsburg stability and security. Indeed, in many respects it was. It was certainly so for the privileged classes; an age of tranquil grandeur, the Halcyon days of the Monarchy. But between 1918 and this date, or more precisely 1947,

Hungary had its borders changed some seven times. It is clear that these rather drastic changes, during which two important civil wars occurred, did not pass without leaving their marks on the psychological make-up of Hungarians, whether at home or abroad. The frequent political and social upheavals in the homeland, the small scattered population of Hungarians in Canada without a strong geographic focus of traditional patterns ofHungarian life, the ethnic heterogeneity of the group, the system of normative values in Hungary which was essentially identical with that prevailing in Western civilization[1], all contributed to a relatively fast pace of assimilation. In contrast to the other nationalities from Hapsburg lands, who were motivated by economic as well as political reasons to maintain strong organizations, the early Hungarian settlers had no political goals; they wished for economic betterment only. The successive waves display the same characteristics; the salient feature of Hungarian immigration and settlement has been a strong trend towards gradual assimilation.

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1. The Anglo-mania of the Hungarian middle-classes reached ridiculous proportions in Hungary especially during the 'twenties and the 'thirties.

PART II - THE EMIGRATION AND THE IMMIGRATION OF HUNGARIANS

Early Hungarians in Canada

While, generally speaking, emigration from Hungary overseas dates from the early 1850's only, and was motivated, in part, by the abolition of serfdom in 1848 and by the instances of political persecution instituted during the so-called Bach era, Hungarians, not unlike members of other European nations, had already been to, or had even settled in, Canada prior to this time[1]. The second half of the nineteenth century marks the actual beginnings of Hungarian emigration. The revolution of 1848 was crushed by the Austrians in 1849. The "Kossuthists" were forced into exile and many Hungarians who feared Austrian reprisals, left the country. Kossuth was fêted in the Anglo-Saxon world and it is not surprising that his followers subsequently settled in various parts of the North

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1. Two or three names may be mentioned in passing, more as historical curiosities than as factors influencing Hungarian settlement in Canada. The first one - which may be apocryphal - was put forward by a Danish scholar, Schjöningins, who suggested that one of Eriksor's men, a "Stutmahr" named Tyrker, was a Hungarian. According to another source, a Hungarian humanist and traveller, Stephnus Parmenius de Buda, visited Canada in Sir Humphrey Gilbert's tragic exploration of Newfoundland in 1583. In 1831, another famous Hungarian traveller, Sandor Farkas de Bölön, had, allegedly, visited Quebec, Montreal and Niagara Falls. William Berczy, a loyalist military leader and founder of Markham Township, may also be of Hungarian origin. Although born in Germany, the name suggests Hungarian descent.

American continent. Documentary evidence on the circumstances of settlement in Canada is scanty; a letter, or letters, now in the Budapest archives, indicate that a small number of Kossuth's honvéds came to Ontario. H.A. Logan also notes the presence of Hungarian workers in Canada in connection with the cigar makers union[1]. But most, if not all, of these Hungarians were transient political refugees whose stay in Canada was seldom more than a brief episode in their lives. Few of them remained to settle.

Immigration to Canada

Hungarian immigration to Canada was an "induced" immigration. Canadian immigration programmes followed, in a sense, the pattern of the U.S. bid for overseas contract labour so badly needed at that time for the development of the Union. The U.S. had large and well-organized propaganda machinery in Europe and its network of immigration agents spread far and wide. In addition to this, the promises of the New World and the news of the successes and relative prosperity of the settlers in the U.S. stimulated prospective emigrants from Eastern Europe to choose the United States. Canada found

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1. "A local was established at Montreal in 1865 at the instance of Hungarian workers who had come from the U.S. in search of work". H.A. Logan, Trade Unions in Canada, McMillan, 1946.

it difficult to compete with the natural lure of the United States, and/or with its perfected system of recruitment. It became clear that in addition to the substantial amounts of money spent on publicity and recruitment by the Dominion Government, a policy of direct settlement assistance was necessary, if the Government expected to attract immigrants to Canada. This new immigration policy represents an important chapter in the settlement of Hungarians in Canada and, therefore, it will be dealt with at some length.

In the spring of 1885, Canadian authorities contacted Count Paul O. Esterhazy (or d'Esterhazy), an alleged Hungarian nobleman and agent in New York, and invited him to visit the country to discuss the possibilities of Hungarian settlement in Canada. His first discussion with Canadian officials included an audience with the Governor General concerning the formation of military settlements by Hungarians who had military training in the Monarchy and were at that time living in the United States. As a result of these discussions, Esterhazy visited the North West Territories, the area designated by the Government for Hungarian settlement and where some form of military protection was needed. Impressed by the richness of the soil, Esterhazy envisaged great possibilities for expansion and development. Thinking, somewhat sentimentally, of the creation of a "New Hungary"

in Canada, he dispatched, from Winnipeg, a large number of letters and circulars to Hungarian communities in the United States, inviting them to come and participate in the building of this "New Hungary".

The circulars were received with great enthusiasm. According to one author, almost one-half of the 400,000 Hungarians living in the U.S.A. were allegedly ready to follow Esterhazy's call[1]. But an exodus of this magnitude never actually materialized. For various reasons, in July 1885, Esterhazy was attacked in a New-York based Austrian paper which called him a "common swindler", a "doubtful character"[2]. Some fears were expressed by Canadian authorities that these "revelations" could lead to an open scandal, but subsequent investigations discovered nothing to substantiate the accusations. In the end, Esterhazy succeeded in overcoming the difficulties and, shortly afterwards organized a group of thirty-five families in Pennsylvania. Led by Geza Döry, (another assumed Hungarian aristocrat), Esterhazy's

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1. See Esterhazy's letter from Pennsylvania to the Department of Agriculture, as quoted in the Slavonic Review by Marchbin, pp. 127-38, V. 8., 1934. - This figure, to be sure, represents settlers from Austria-Hungary and includes many races.

2. The accusations suggested that his real name was John (Baptist) Papp.

Esterhazy obtained a Dominion charter for his "Hungarian Colonization Aid Society". . Records show, however, that by late 1886, relations between Canadian authorities and Esterhazy were becoming somewhat strained. The "homesteading" promises had not always been honoured. In October of that year a new group of some 130 immigrants from the U.S. set out, on their own volition, for Toronto, and Esterhazy experienced considerable difficulties before he could place them, not on homesteads, but in a mine near Medicine Hat, Alberta. At about the same time, a small group of destitute and duped immigrants from Hungary arrived in Montreal. Political intrigues and the deplorable situation of the settlers prompted the then Minister of Agriculture, John Carling, to terminate his government's relations with Esterhazy and, on January 21, 1887, a three months notice of this was delivered to him.

The termination of Esterhazy's direct services did not mean the end of immigration. Esterhazy continued his work from the U.S. Many hundreds of immigrants, belonging to the various Austro-Hugarian races, came to Canada as a result of his activities. His contribution to the settlement of the Canadian West is unquestionably an important one. Studied opinions on his role still maintain that his efforts would have borne even greater benefits to the country, were it not for the unfortunate and ill-conceived political intrigues and practices of the time. In spite of the somewhat excessive

costs of the "homesteading" policy, the return in human resources was greater, and in its final effect less costly, than the return on the investments in direct overseas recruitment.

The foregoing shows clearly that the first Hungarian settlers came from the U.S. and not from Hungary. The immigrant supply from Hungary, following the first settlements from the U.S., had to come mainly through illegal channels. From 1903 to 1911, the Cunard Line was the only emigration agency authorized by the Hungarian Ministry of the Interior which, owing to a bill passed in 1881, was responsible for regulating the flow of emigrants. In 1888, f.e., T. Zboray, a friend of Esterhazy, was sent to Europe on behalf of the Allen Line, the CPR and the Canadian government to recruit immigrants. He was subsequently arrested in Hungary for being an "illegal agent".

Hungarian emigration policy, always the instrument of the privileged classes, however, permitted the emigration of the so-called "political trouble makers", i.e. the organizers of the poor and dispossessed classes. It is interesting to note that this policy boomeranged back to Hungary's subsequent governments, in that many of the emigrants, soon after their settlement, especially in the U.S.A. showed a markedly radical and "left-wing" attitude vis-à-vis the usually "reactionary"

Hungarian governments. A Canadian Hungarian and professedly Communist writer[1] suggests that traces of the Socialist Labour Party with which Hungarians in the U.S. were closely associated in the early 1900's, were also found in a few Hungarian communities in Saskatchewan. In addition to the elimination of the "trouble makers" the national minorities of Hungary were also accorded a more liberal treatment, the principle being that their departure would strengthen the "Hungarian" character of the nation. This again indicates the strongly heterogeneous composition of the Hungarians in North America. Indeed, in some cases their "Hungarization" was the direct result of their overseas experience. No reliable statistics exist on the number of Hungarians in Canada during this period. The census for 1901 shows only 1549 Hungarians in Canada. Within a decade, some ten thousand more arrived. It is anybody's conjecture how many of these were ethnically Hungarian.

After 1920, Canada, and France, became the most important countries of immigration for Hungarians. All Hungarian classes were represented in the social composition of this "second wave" of immigration, although the majority of them (75 to 80 p.c.) still came from the poor class.

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1. Szöke I., in "We are Canadians", Hungarian Literature Association, Toronto, 1954, p. 63.

> "General poverty, social insecurity and political oppression prompted the poor class to leave Hungary.
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> Those few persons who were able to overcome the obstacles of emigration and finally qualified for admission to Canada, were handled and transported by the Hungarian agencies of the CPR, CNR and Cunard Line to a Canadian seaport. From there they spread over Canada. A great number of them went westward ... Being labourers and not farmers, they did not concentrate in Saskatchewan, but spread all over the Prairies ... A few of them succeeded in taking up uncleared brushland from the railway companies right after their arrival and began their own farming. Thus, the CPR settled 170 families from Hungary on brushland, west of Leduc, Alberta ... An increasing number of arriving Hungarians took up their abode in the urban centers of Ontario and some of them at Montreal where rapidly developing industry offered better wages and working conditions than farming. Many of these settlers regarded their urban home as a transitory place only and planned to save and go into farming. Only a few of these plans were carried following the economic collapse of the early 1930's."[1]

The foregoing is a very fair description of the reasons of emigration and the machinery of migration of the second wave. It may also be noted that, following the Bela Kun régime and the ensuing counter-revolution, a trickle of political emigrés left Hungary and some of them settled in Canada.

While the depression inhibited immigration, the internal migration of Hungarians in Canada changed the settlement picture considerably. Until the late 'twenties, Saskatchewan

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1. Kosa, p. 73, cf. Bibliography

was the centre of Hungarian settlement in Canada. During the decade 1930-1941, however, the Hungarian population there increased by only 9 p.c., whereas in British Columbia it rose by an impressive 120 p.c. Ontario, already substantially populated by Hungarians, also increased its Hungarian population by 60 p.c. Internal migration, changes in the occupational breakdown of the migrants and the gradual but increasing urbanization of the group, were accompanied by a surge in organizational activities. In contrast to the high illiteracy rate of the first immigration wave, the immigrants of this second movement had an average of 4 to 8 years of schooling. Their more rapid occupational and social adjustment, therefore, is not surprising.

The cessation of hostilities in May 1945 found a large number of Hungarian "refugees" concentrated mainly in the territories of Austria and Germany. Smaller pockets were scattered across Switzerland, France, Italy and other European countries. They alone constituted a large reservoir of potential immigrants to overseas points, including Canada. Many of them, of course, were repatriated to Hungary as soon as conditions permitted. No reliable estimate can be made on the final number of refugees, including those who joined them later direct from Hungary; some authorities speak of some 100,000, others of a considerably higher figure. They constituted a motley group of people. The largest category

consisted of those who left Hungary with the German Army, following the invasion of Hungary by the Soviet Union. They came as either sympathizers with the system or as adherents and dependents of the Hungarian armed forces and of the civil service, which were evacuated to Germany. The second largest category included a substantial number of persecuted minorities, Jews and others. Thirdly, there were those Hungarians who came to Germany during the war and worked there mainly as labourers in industry. The fourth category consisted of "Hungarian" minorities such as the Csangos and of members of some para-military organizations. The Hungarian "Volksdeutsche" expelled from Hungary under ill-inspired legislation may also be classified as a distinct category. Lastly, members of the Hungarian upper and middle classes who escaped from the country at the beginning of the Communist regime in Hungary constituted another important group.

The immigration of these refugees to Canada did not really commence until 1948-49. Figures for the period 1946-49 indicate that only a fraction of the DPs and refugees entered the country. They now represented an entirely different quality of Hungarian immigrants. The former ruling and middle classes, in contrast to the earlier immigrants, were now predominant. The political philosophy of the majority of these immigrants was, as already indicated, strongly anti-communist and understandably quite reactionary in its desire for a

possible restoration of a Regency-type Hungary.

The exodus of the last wave of immigrants from Hungary, the refugees of the 1956 uprising, was spontaneous. Numerically, they represented the largest single-operation influx of Hungarians. Apart from a fringe that returned to Hungary and another small number which, for various reasons, found it difficult to adjust, the large majority was successfully and rapidly integrated. Few were without skills and large was the number of those who had higher education. As to their motivations for leaving Hungary and coming to Canada, researchers found that there were some "idealistic motives" ("desire for political freedom")[1] while the reasons of their choosing Canada stemmed mainly from practical considerations, such as the high living standard of the country, the simplified processing of admission, the presence of relatives, etc.

The arrival of this last group necessitates a more detailed differentiation between waves of immigration. Fundamentally, Hungarian immigration may be divided into three distinct but five overlapping periods. Today, Hungarian settlement in Canada is eighty years old. It may safely be said that its first forty years belonged to the age of the "pioneers". These "pioneers" immigrated either via the

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1. cf. Ferenzi et al. Cf.,Bibliography

U.S.A. or came directly from Hungary. The fifth and sixth decades were a continuation of the first, pioneering, wave, in that the social composition and motivation remained more or less the same. This "second" wave, however, was more homogeneous ethnically and somewhat better equipped intellectually. The last two decades are again composed of two rather distinct groups both of them almost exclusively political in character but with very important differences in social outlook and, perhaps, in political philosophy.

Whether the new political and social institutions of post-war Hungary had anything to do with the greater degree of social and economic alertness of the last group is immaterial; the fact is that the social adjustment and economic progress of this group was rapid and rather successful. Indeed, the revolutionary immigrants seemed to have awakened a feeling of new economic energy in the earlier post-war group. There is no indication, however, that the presence of this highly competent and competitive group of Hungarians has in any genuine way or form enhanced the national consciousness or strengthened the "solidarity" of Canadian Hungarians. The sporadic and rather spurious activities of new ethnic organizations that mushroomed in the two or three short years after 1956, failed to exercise a positive, constructive influence on the life of the group. Today, the immigration of Hungarians

is very small; the few hundred elderly or very young people sponsored annually by relatives, parents or children, may indeed indicate that Hungarians have become "resigned" to a permanent stay, and are asking their kin, - the "sib" - to join them in Canada.

PART III ORGANIZATIONS AND INSTITUTIONS: PAST AND PRESENT

The transformation of the settlement pattern of the Hungarians from a rural to a mainly urban one is, of course, a corollary of the last few waves of immigration. During the first four or five decades, in spite of the odds acting heavily against them, the Hungarians, in their clusters, succeeeded in retaining at least a semblace of their cultural identity. When they moved to the cities the natural inclination of the Hungarians to dispute leadership and their inability to appreciate the importance of common aspirations, combined to defeat the emergence of a strong, organized Hungarian community in Canada.

The Churches

Every immigrant society commences its organizational life with the establishment of one or several organizations reflecting the religious cult or cults of the community. Although secular organizations and associations usually cease to function after a period of time, the number of religious congregations and parishes seems to remain constant; it merely fluctuates with the shifting settlement pattern. This, at least, has been the case with the Hungarian communities in Canada. The following paragraphs will give a brief description of the formation, continuation and rearrangement of the religious organizations of the Hungarians.

The religious distribution of the Hungarians in Canada corresponds, generally speaking, to that prevailing in Hungary. The majority, i.e. about 68 per cent, belong to the Roman and Greek Catholic Churches; Hungarian Protestantism represents some 28 per cent. It is very likely that Hungarian Judaism is proportionately higher in Canada than it used to be in Hungary.

There are some one hundred organized parishes and congregations, including mission fields, maintained by Hungarians. This represents some 1200 potential members per congregation. In addition to this, there may be about half a dozen Hungarian Jewish synagogues or prayer houses serving Hungarian Jews. It should be noted, of course, that these averages exaggerate rather than clarify the picture of Hungarian religious life in Canada, but they at least suggest the importance of religious organization and the hold of religious leadership on the pooulation. The Churches and congregations vary in size greatly. In some cases membership hardly exceeds a few families; in other cases, several hundred families may be paying their fees regularly.

The first Roman Catholic parish was organized in 1892 (at Esterhásy-Kaposvár), and was followed shortly by the establishment of the Otthon-McKim Reformed Congregation (1895). The continuing formation of parishes and congregations shows this parallel pattern, although Protestant efforts were

always somewhat ahead of those of the R.C.'s. Today, the Protestant congregations, not including mission fields, exceed the R.C. ones by nearly one-third, while their proportion in the total Hungarian population is almost exactly the reverse. This atomization which characterized the Protestant churches especially during the middle period (1910-1940), continues today[1].

In the beginning, the Hungarian Roman Catholic parishes had often been administered by native Canadian, French or German priests. This was only seldom the case with the Protestant congregations. Generally speaking, this fact may have enhanced, (and there are indications that it did,) the more rapid assimilation of Catholic Hungarians. The category of the so-called "national", as distinguished from the regular, or territorial, parishes is a relatively recent innovation; the "national" parish may help to prolong the life of the (R.C.) religious community, especially if there is new immigration to replenish membership, but it has come to be regarded as a mere expediency from a religious point of view rather than as an institution of significance in the cultural life of the group. The Protestant congregations,

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1. In Toronto, for some 4000 to 5000 Hungarian Protestants, there are four, or perhaps five Hungarian Protestant congregations, while only one Hungarian R.C. parish serves a Hungarian R. Catholic community of about 15,000.

in accordance with the principles and organizational philosophy of that church, have always showed a greater ease of organizational activities; at the same time, they have been always more moribund than their Catholic counterparts.

The parishes and congregations of Hungarian Canadians unquestionably contributed a great deal to the preservation of the culture and the survival of the group. No community remained for long without a school, or without some other form of informal cultural vehicle, where a congregation or parish was formed. Elsewhere in this paper, references will be made to the role of religious organizations as national Kulturträgers.

Secular Organizations

a) The Self-help or Mutual Benefit Societies.

Next in importance, or perhaps of equal importance, was the creation of self-help or mutual benefit societies. There are several interesting facts worth noting regarding these. First, there is a virtual absence of any such organizations in the rural, first settlement areas of Esterházy, Kaposvar, Stockholm, etc. Secondly, the initiators were mainly small-town industrial workers or miners and only rarely, if ever, the dwellers of large cities. Thirdly, it was in these and similar endeavours that leftwing extremism succeeded to reach the communities. Finally, due probably to changes in the

economic system of the country and also in the financial situations of the immigrants, the creation of the benefit societies has been replaced, in recent years, by the formation of credit union institutions, almost invariably within the framework of the churches.

The first Hungarian Sick Benefit Society was founded in 1901 in Lethbridge, Alta. In contrast to the relatively large number of church organizations, only about ten such societies, properly so designated, have been established during the past sixty or seventy years. The largest ones still exist[1]; especially strong is the (Communist) Independent Mutual Benefit Federation, a daughter-institution of the Hungarian Kossuth Benefit Society.

The 'thirties, in one sense, effected the consolidation and chartering, of these organizations. By that time, almost all of them had acquired some realty holdings and had amassed substantial funds to continue their activities. The role of these societies in the early period was an important one; culturally, their significance remained marginal.

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1. The Brantford Sick Benefit Society, HQ in Brantford, Ont.

b) Social and Political Organizations.

It is not easy to define the differences between the ethnic social and political organizations. As early as the turn of the century, e.g. one already finds evidence of clearly overlapping political and social goals in the activities of certain Hungarian associations. Between 1885 and 1946, well over twenty Hungarian social clubs, and political "committees", or "fronts", etc. were formed in Canada. About one-third of these associations professed a radical-socialist philosophy. However, the bulk of the organizations were social in character.

Hungarian consular officials, between the two wars, had consistently tried to influence the non-Communist associations. Small, token cultural exchanges between Canada and Hungary took place, promoted by the Budapest-based World Federation of Hungarians, but they were far from effective. While irredentism was quite strong among the non-Communist "leaders" of the communities, this feeling hardly went beyond conventional pathos and oratory[1].

It is natural that the arrival of the post-war immigrants, strengthened by the subsequent influx of the post-1956 newcomers, should have caused the formation of a variety of new

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1. The creation of the Revisionist Committee and the Hungarian for Hungarian Action are examples of the extent of Canadian-Hungarian irredentism.

social, but especially political, organizations. In relation to the pre-war organizational structure, the new pattern was a highly enlarged one. However, most of these associations have already disappeared; the few that still exist are mere gathering places of like-minded people and have little, if any, impact on the larger community. Whether the noticeable decrease, on the other hand, in Hungarian Communist activities in Canada can be ascribed to the large increase in the number of anti-communist organizations, is impossible to say. Many cases of "conversions" of Hungarian communists are attributed to the activities of these post-war organizations.

c) Educational, Cultural and Recreational Organizations.

Virtually every Hungarian settlement produced one or several cultural, educational or recreational organization. Literary circles, schools, amateur theatrical groups, sport clubs were organized in every large centre and culminated in the creation of a number of important associations, especially during the past two decades. More will be said about them in the following chapter.

d) Professional Organizations.

While the number of Hungarian professionals in Canada is large, the only professional organization which may claim success is the Association of Hungarian Professional Engineers.

A Teachers' Association[1] was created a few years ago but it seems that it discontinued its activities. A similar fate befell the Association of Hungarian Agronomists as well. The only other organized "professionals" are the former members of the Hungarian armed forces and of the "gendarmerie"; however, these organizations are more political and fraternal than professional.

e) National and Regional Organizations.

After several abortive attempts nationally, although with more success regionally, Canadian - Hungarian society today may claim the existence of a national organization, a federation of some forty or fifty associations and churches. Characteristically, however, the Federation, formally convened and formed in 1951 at last, has so far been incapable in achieving the cohesion and relative efficiency of the central organizations of some of the other, larger or smaller, ethnic groups, or in producing an effective leadership that could rise above the petty and spurious discussions which plague at this time, the Federation. The Federation, for all practical purposes, is inactive; its present undertakings, manifestations or actions serve mainly personal or sectional rather than genuinely "Hungarian" interests.

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1. Its "Matriculation Committee" has been "recognized" by the University of Toronto; on what basis, it is not known.

Efforts to reform and revitalize the organization have proved ineffectual, in spite of the interest of one or two sincere attempts by people of considerable ability. About the only successful and concentrated operation that the Federation was able to accomplish - although not without justified criticism - dates back to the events of the fall of 1956[1]. At that time the Federation was "recognized" by the Federal Government, and by other governmental bodies as representing the Hungarians of Canada; through the tremendous public response, and the support of the press, it suddenly became the centre of attention. Its rather unfortunate role in the organization and implementation of the campaign for the creation of the Hungarian Relief Fund, evoked severe criticism by certain segments among Hungarians; a criticism of lasting effect from which the Federation still suffers. More recently, it undertook to "represent" Hungarians, who, under an agreement between Canada and Hungary, may claim compensation from the Hungarian government. This "representation" is formally one-sided; very little effective publicity has been given to it in the Hungarian press.

Perhaps more successful and constructive than the Federation have been the regional or local bodies created during or before the last war in Winnipeg and Montreal.

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1. Cf. A. Whippert's MS. Bibliography.

As Grand Committees or Councils of the (local) Churches and organizations they have provided, ever since their formation, at least a semblance of agreement and common, purposeful action. It was, in fact, the Montreal Council that prepared the Hungarian brief, on behalf of the Canadian Hungarian Federation, which was submitted to the Commission on B.& B. last spring. These Committees merely survived the vicissitudes of times. They, as virtually all of the Hungarian organizations, were also unable to find the means of sound financial foundation.

General

In comparison with other groups, the number of Hungarian organizations is quite small. With the possible exception of the Mediterrenean groups, no organized ethnic community failed to create at least one "official" publication printed in its respective language. If we exclude a small Protestant monthly sponsored by the Presbyterian Church of Canada for Hungarian Calvinists, only the Canadian Hungarian Worker, a Communist weekly in the Hungarian language, may be described as an official publication of a Hungarian organization. This lack of "concern" is quite characteristic of the group. It is quite clear that without a well-edited and managed publication the community will not receive the vital editorial information that is so important for the consistent and systematic guidance of the group's interests. There are,

of course, several non-Communist Hungarian weeklies published in Canada; but none of them can claim to speak on behalf of the organized Hungarian community. The quasi-Parkinsonian law, that the smaller the ethnic group, the greater its cohesion, may be true in respect of the Armenians, Byelorussians, Estonians, Latvians and others, but it is certainly fallacious in the case of the Hungarians.

PART IV

CULTURAL CONTRIBUTIONS

General

Any discussion of the cultural contribution of the Hungarians should take into consideration first and foremost, the unique, indeed, spectacular, growth of the group in the years following the Hungarian revolution. Some 40,000 people, almost one half of the then total Hungarian-Canadian population, were admitted to Canada. This tremendous increase could not but radically change the intellectual composition of the community. The culturally inter-active role of the Hungarians, through the sheer impetus of numbers and educational or professional qualifications of the new immigrants, has considerably expanded. Up until 1956, the Hungarians in Canada led a culturally rather passive existence, although a few individuals had made notable exceptions to this rule. The pre-war community was almost totally inconspicuous. Today, the Hungarians represent one of the most highly educated segments of the Canadian population. In five selected occupational categories, and among seven selected ethnic groups, Hungarians rank second after the Jewish group.

	Dutch	German	Italian	Jewish	Polish	Ukrainian	Hungarian
	(423,000)	(1,040,000)	(450,000)	(173,000)	(323,000)	(473,000)	(126,000)
Artists	501	1,436	531	523	394	531	291
Physicians & Dentists	361	973	283	1,415	543	283	316
Scientists	4,241	18,102	3,232	4,308	5,300	7,817	2,847
Prof. eng.	1,118	2,139	437	495	1,147	437	652
Managerial	10,009	27,504	9,845	21,153	9,015	9,845	3,150

For these categories, the total Canadian ranking in 1961 was 5.8 per cent. Among the selected seven groups, with 5.7 per cent, Hungarians, though considerably below the Jewish group (16.1 per cent) are rather well ahead of all the other groups[I]. This gives an entirely new profile to the group.

Hungarian culture, as such, has never really had a universal or global influence similar to that of the German, Italian or Jewish cultures. Some comparisons may be in order on this matter. The German, and Jewish positions in Canada, to mention only these, are in many respects unique. The long historical association of both with Canada is evident. The supra-national relevance of the German and Jewish (or more precisely: Judaic) cultures in toto has for long been manifest in Canadian culture per se and it did not need to flow from the ethnic community. In addition, the distinctive "lore" (ethno-religiosity) of the Jewish group marks it quite forcefully as being religiously a separate body[2].

I. Dutch (5.2 per cent), Polish (5.0 per cent) German (4.5 per cent), Italians, (3.1 per cent).

2. The same observation can be found in "Canadians in the making". Lower, A.R.M., (Longman, Green and Co. Toronto, 1958), p. 383 fn.

Both groups have always had powerful forces outside Canada to which they could turn for assistance and guidance whenever social or political circumstances dictated or necessitated to do so. Because of these factors, their total integration may be seen as somewhat conditional; individuals might become completely "Canadianized", but the group itself is likely to remain a more or less self-contained entity related, and sensitive, to its outside sponsors. Many other groups are in a similar position.

No such circumstances can be discovered with the Hungarians. Elsewhere in this paper, mention will be made of the efforts of successive Hungarian governments to influence and stimulate the Hungarian community in Canada. These efforts were marginal, however, and hardly resulted in any strengthening of the national consciousness of the Hungarians[1].

Hungarian cultural contributions, two or three individual achievements nothwithstanding, remained within the realm of the popular and the superficial.

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1. The rise of a rather strong and vocal Communist group is a testimony of the failure. This observation is valid for other nationalities as well.

Culture, in its narrow, aesthetically creative sense is a post-war phenomenon; only with the advent of the post-war immigrants, and especially with the arrival of the last, revolutionary group does it appear on the Canadian-Hungarian scene. In its wider, socio-economic and / or institutional, meaning it goes, of course, back several decades. The next few paragraphs will briefly analyse the contributions of the Hungarians in this broad sense.

Socio-economic and Institutional Contributions.

Apart from "enriching" the vocabulary of Canadian topography in the West[1] and, in one instance, initiating a new separate school system, there is no evidence of Hungarian impact on the life of the larger community. The pioneer era of the early years of the present, and the last decade of the past, century remain characteristically "western", in the Canadian sense: Hungarian contributions during those years must be measured in terms of population growth, land clearance, etc. The parishes, the community schools, the social and "cultural" clubs, were weak and, at the most, of local significance. Farming was extensive and no traces of new, original, methods of cultivation can be found.

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1. cf the names of new communities, post offices, lakes, etc.

Much more recent and significant, however, is the role of the Hungarian tobacco farmers. While tobacco growing cannot be said to constitute an original Hungarian innovation, recognition must be given to the stamina and ingenuity of those Hungarian farmers who, during the twenties, came East or migrated from Hungary to Southern Ontario and then engaged in the organization and acquisition of farms and the growing of tobacco. Today, the tobacco belt in the Simcoe-Delhi - Courtland - Tillsonburg area is heavily populated, and owned, by Hungarians. One estimate, made a few years ago, puts the Hungarian share in the industry at about one-third of the total. However, the area is rapidly losing its Hungarian character. The second or third generation of Hungarians there are gradually but inescapably forgetting their mother-tongue, in spite of the establishment of Hungarian religious congregations in most of the communities.

The large representation of Hungarian professionals in the labour force is, of course, extremely significant. In the less "creative" professions, such as medicine, the Hungarian share is exceptionally high; by ethnic ratio the Jewish group is again by far the most favourably endowed (one physician or dentist per 121 persons of Jewish descent) but it is pretty closely followed by the Hungarians (one physician / or dentist per 400 persons of Hungarian descent.)[1]

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1. Poles: one per 650; Ukrainians; one per 940; Germans; 1 per 1100, etc.

The impportance of these facts cannot be underestimated. Many, if not the very large majority, of the Hungarian professionals came to Canada with qualifications acquired in Hungary or elsewhere. Im most cases the equivalence of their degrees, diplomas and certificates was recognized by the Canadian professional associations. This formal recognition did not take into account, of course, their professional experience, a highly personal and cultural factor. But professional experience will always reflect itself in the performance of responsibilities. The Ontario Department of Highways employs a disproportionately large number of Hungarian civil engineers and soil technicians, most of them trained in Hungary with post-graduate or other training in Canada. This is not to say that Ontario bridges will have a "Hungarian" flavour, but it should be reasonably clear that elements of "Hungarian" training will be incorporated in design and planning. A recently published Who's Who of Hungarian University graduates[1] contains an impressive list of professionals. The annotated curricula vitae show an equally impressive listing of intellectual or cultural achievements in Canada or elsewhere. It is extremely difficult to check the reliability of these data; they again prove, however, that Hungarian cultural and intellectual inter-actions are of recent date.

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1. Hungarians in America; cf. Biblidgraphy.

One last remark under this heading concerns the "cultural menu" of the Hungarians. While the rich and quite heavily spiced Hungarian food does not exactly suit the North American palate, it has found a place in the menu of many good restaurants. But, again, it is a marginal phenomenon. The Hungarian restaurant is not a result of good business sense; it would seldom degenerate to become the efficient eating establishment of Macedonian Greeks. It is primarily the love of the people for rich and good food. Hungarian restaurants do not rank among the best - among the French, the Italian, or among the more exotic ones - but a few of them, serving genuine Hungarian dishes, have achieved a reputation because of these characteristic dishes.

The arts and letters

There are many areas of artistic activities in which individual Hungarians have achieved proeminence, although, by the nature of these activities, their reputation has remained restricted to a relatively small segment of the population. For the purposes of this paper, it is assumed that individual contributions mean a conscious effort on the part of the individual to have his personal excellence recognized as a group contribution. While no copious usage of names will be made, in a few instances mention must be made of individual artists; their names will be used simply because the persons in question have insisted, in one way or

another, on the fact of their Hungarian background. In some cases, however, this principle will not be applied; when names are quoted, they will be quoted on account of their importance and not because of direct identification with the Hungarians in Canada.

Let us first turn to music. There have always been many "transient" Hungarian musicians, composers, educators or performers of note in Canada. Platitudinous as it is to speak of music as being an "international language", it should nonetheless be pointed out that Liszt and Brahms, in the last century, had done a great deal to make Hungary and the Hungarians better known. Strictly speaking, neither of them wrote "Hungarian" music. The sentimental, and of course romantic, Zigeunerweise style of their compositions had very few, if any, genuinely Hungarian musical elements. Hungarian composers of the 20th century: Bartók and Kodály. The pentatonic scale is Bartók's language and, undoubtedly, his greatest contribution to modern music. Bartók himself was a "transient" in Canada during the war and his rather charming letters from Montreal would indicate that he liked the country, even though his stay here was very short. While Canadian music did not directly benefit from his presence here, in some respects Bartók's influence on Canadian music is quite evident. Géza de Kresz, his contemporary and friend, came to Canada in the twenties, returned after the

war, and died in Canada. de Kresz's career, both as a concert violinist and teacher, encompassed a number of countries; he dedicated, however, the greater part of his creative life to the education of Canadian musicians, especially violinists[1]. His death in Toronto in 1959 marked the end of an important period in Canadian music. A number of other Hungarians have distinguished themselves on Canadian concert stages and the CBC. The Appendix contains a number of newspapers reports or these artists. In addition to educators on the staff of public institutions, there are also several fine teachers in the private sector. Some of them were pupils of Hubay, Dohnányi, Bartók or Kodály. They do much to impart the justly famous methods of these great composers and teachers. Indeed, some experts think that the method used by the Kodaly schools in Hungary, is far superior to that of the popular Orff method. It may well be that the influence of the private teachers in this area will be of great significance. However, many of these private institutions and teachers offer a spurious programme; in some cases, their professional qualifications are extremely doubtful.

In the visual, or plastic, arts the first, and still the most illustrious, name is that of the late Nicholas Hornyanszky, etcher, painter and educator. Mainly academic

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1. Betty Jean Hagen being probably the most outstanding.

in style, Hornyanszky achieved international recognition especially as a printmaker. He was winner of many awards. The late Pearl McCarthy of the Globe & Mail once said that the "...relentless devotion to the acid-bitten plate and the print under the press demand recognition of a distinguished Hungarian-Canadian." Hornyanszky's approach to his art had gone from romantic naturalism to symbolism, but, in the opinion of his interpreters, he always showed a "strangely convincing and persistent Magyar feeling". He was instrumental in the creation and especially the expansion of the Society of Canadian Painter - Etchers and Engravers. As a professor at the Ontario College of Art, he exercised, well-nigh until his recent death, a significant influence on the younger generation of Canadian painters. He remains, without doubt, the most outstanding Hungarian-born painter-etcher of Canada. The post-war Hungarian painters have not yet achieved a place of excellence similar to that of Hornyanszky. Again, a selected documentation in the Appendix lists this younger generation.

There are only two better known sculptors of Hungarian descent. Dora Pédery-Hunt, who came to Canada as an already accomplished artist, has been very much in demand especially in the Toronto area; her works are well represented in both private and public collections. Victor Tolgyesy, of

Ottawa is a young, almost entirely self-educated avant-gardiste, winner of several prices and competitions.

Drama is perhaps the most restricted domain for the immigrant. Hungarian participation in this field is not significant. There is however, one outstanding Hungarian whose place in the profession is of national significance. John Hirsch, acclaimed as having created perhaps the only "spectacularly" successful professional theatre in the country, came to Canada in 1947 with no professional training whatsoever. Born thirty-five years ago in Siofok, Hungary, Hirsch was much too young to have been influenced by "Hungarian" experience. It appears idle, indeed, to discuss the careers of John Hirsch, and of other individual artists and to suggest that through their individual contributions the Hungarian group, as a group, has made its mark on Canadian culture. To follow this line of reasoning one should mention the participation of lesser personalities as well, whose activities as professionals, in the development of Canadian drama, television or film-making, would add up, in combination of quantity and quality, to an impressive contribution. The daily and the weekend press often report on George Feyer, Balla, Nagy, Marika Robert, and others, whose "success-stories" in Canada, be it on television, the film industry, opera or journalism, could be told with the added interest of their rather exotic origin. There is no national

group in Canada without its distinguished name, without a Paul Anka, a Teresa Stratas, Lubor Zink, and many others. These people are now in the mainstream of Canadian life; as such, they are mere names and have little to do with the group itself.

The development and the state of Hungarian literature in Canada

The ethnic literatures of Canada, of course, do not constitute a direct contribution to the "mainstream". It has become customary among ethnic authors and scholars to describe literary or even scientific works published in Canada, or about Canada, by ethnic or "Canadian" authors, as parts of a particular brand of Ethnica Canadiana. Several such volumes have already been published. A collection of Hungarica Canadiana is now in preparation. The Hungarian collection will, allegedly, contain some seven hundred titles. It will be an anthology of miscellanea in several languages and a somewhat distorted mirror of available Hungarica on Canadian matters.

Canadian-Hungarian literature is not rich. Since the mid-thirties, The University of Toronto Quarterly has regularly featured an annual survey of "New Canadian Letters"[1], prapared by Watson Kirkconnell. The first Hungarian

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1. The title was later changed to "Publications in Other Languages".

publication ever mentioned in a survey is for 1946-47. It is Rev. Santha's work, early and short history of "The Canadian Hungarian Community", a rarely available book today. This first notation is misleading. In spite of Kirkconnell's rather complete-and interesting - compilations, there are several important omissions, especially with regard to Hungarians. He fails to mention Rev. Ruzsa's very detailed and important contribution, also on the history of Hungarian Canadians[1], and several earlier scholarly works by the Rev. A. Czako, which were published during the interwar period. The latter represent a significant phase of early literary and scholarly activities.

The interesting, although not unexpected, feature of Kirkconnell's survey is that his references to Hungarian publications increase significantly, especially from 1957 on. Dr. Kirkconnell, the first translator of Hungarian poetry in Canada, had an intimate knowledge of the Hungarian community and indirectly, of the Hungarian language as well[2]. It would appear therefore somewhat surprising that he omitted earlier Hungarian works from his surveys. That this had happened on occasions does not really change the situation; there was a post-war surge of Hungarian writing in Canada

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1. Published in 1940, in Hungarian. Author's publication.
2. He is the author of "Magyar Muse", cf Bibliography.

and this is clearly reflected in Kirkconnell's assessment.

The bulk of Kirkconnell's surveys concerns the Ukrainian, Icelandic, German and Jewish groups with a listing of their various publications. Only sporadically are publications of other groups, including Hungarians, mentioned; the book-market in English, and such authors as Richler, etc., are not necessarily included. In comparing the state of Hungarian contribution in the late forties, early fifties, a few of Kirkconnell's observations deserve to be mentioned. He observes, among others, that the post-war influx of representatives of the Ukrainian intelligentsia had caused the Ukranian Canadian output for 1949 to outnumber that of all other groups combined, many times over. In this survey, there are no references to Hungarians. For 1950-51, he says that of the 34 titles surveyed, 20 were by Ukrainian-Canadian authors. No references are made to Hungarians in this volume either. But by 1957 he mentions two Hungarian publications; one volume of poetry and a "valuable volume" of sociography on Canadian Hungarians. While in 1958-59 one finds only one scholarly publication by a young refugee scholar, in 1959-60, there are already seven publications, including two books of poetry. "With the work of two first-class poets, Ferenc Fay of Toronto and Kalman Bartha of Hamilton, Hungarian poetry has come back to the Canadian

scene for the first time in nearly two decades."[1] During the past four years some eight scholarly works, already partly in English, were published, ranging from eschatological studies of medieval hymns through diplomatic history[2] to literary criticism. In addition, four volumes of poetry, short stories and a novel were produced by Hungarian authors. A superficial and perhaps faulty count of all Hungarian works, belles lettres and related scholarly publications, based on Kirkconnell's surveys and on other sources, would indicate about one publication for every three or four years of Hungarian settlement in Canada. This figure may pretty evenly be divided into two equal portions of English and Hungarian language publications. It is not an impressive figure.

Thus, apart from Ferenc Fáy's outstanding versification in Hungarian, the group's literary activity cannot be classed as first-rate; it is certainly not prolific. The post-war surge seems to be waning, especially as far as publications in Hungarian are concerned. The Hungarian newspaper press occasionally prints one or two reviews of new works but these are published either outside Canada or are of inferior quality.

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1. The Univ. of Toronto Quarterly, vol. 29. p. 568.
2. And a rather important volume on the Canadian Senate. (cf. Kunz, F.A. The Modern Senate of Canada, 1925-1963; a reappraisal; University of Toronto Press, Toronto 1965)

Ferenc Fáy, a former career-officer, ranks without doubt, as one of the most outstanding of Hungarian poets. His output is entirely in Hungarian, and will remain in that language, although the content is necessarily and naturally Canadian. His very fine translation of some of Pauline Johnson's poetry into Hungarian shows a high degree of understanding and feeling for the North American locale to which he succeeded to adapt his Hungarian language poetry.

Apart from the works of these few linguistic nationalists, the trend is towards increased participation in English-language publishings. Just a few years ago two ambitious periodicals in English, "Pinch" and "Exchange", were started by Mezei and Vizinczey respectively. Both periodicals folded after the first few issues. Vizinczey, however, succeeded to make himself a name. He is the author of the (autobiographical) novel à la Nabokov, the story of a male Lolita, entitled "In Praise of Older Women". The book received considerable, but perhaps questionable, publicity during the recent months.

The broad category of periodical publications in the Hungarian language would require a much more extensive treatment than the limitations of this paper permit. As the ethnic press in general, the Hungarian periodical press too, is an unexplored field of study. Only the Canadian Hungarian

News Press (Ltd), of Winnipeg, collected systematically issues of Hungarian-Canadian publications. The collection, of course, is not complete. Very weak is the collection of the National Library too. Altogether, some thirty publications, most of them short-lived, can be accounted for. Only about eight survived, or were brought into existence during the past two decades. The quality of the publications is neither worse nor better than that of the press of other ethnic groups. Two or three of the publications[2] were of rather high quality from the point of view of original thought; researchers could find good information of an (Hungarian-Canadian) ideological nature in them.

The "loyal" and "democratic" Hungarian press is, generally speaking, independent. While some of the statements printed in its pages may appear partisan, they are not reflecting the very sporadically annouced qua-policy statements of the Canadian Hungarian Federation or those of other Hungarian organizations. There is one right-wing "monthly" - apparently dying - which speaks for the extremely small group of former Arrow-Cross members or "Hungarists". This publication has not got the support of the community. Circulation of the four weeklies does not exceed five thousand each, and is

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1. A list of all, defunct and existing, publications is appended.
2. viz. Eszaki Fény, Tárogató, etc.

rather considerably less than what the publishers claim.

The existing institutions which may be considered as carriers of Hungarian culture and heritage.

The institutional structure of Hungarian culture in Canada is outwardly more impressive than it is intrinsically real. It has already been suggested elsewhere in this paper that Hungarians do not really possess the gift of organization. Even in the United States, where, according to the 1960 census, the first and second generation Hungarians alone number in excess of 700,000, they were unable to develop an effective central organization. The wealth of American-Hungarians exceeds $800,000,000. - yet they spend less than $500,000. - annually on Hungarian causes. In comparison, the less wealthier Czech community, whose wealth is in the neighbourhood of $450,000.000. - only, contributes some $1,500.000. - to its own causes[1]. The American Hungarian Federation, founded in 1906, cannot even afford to pay a full-time secretary; it is a body in permanent organizational agony and financial difficulty in spite of the fact that two large insurance companies, - originally mutual benefit societies, - the Verhovay Society[2] and the Hungarian

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1. These data are based on a study conducted by Prof. Lamont at Rutgers University in 1957, reproduced in The Toronto weekly "Canadian Hungarians".
2. Significantly, the Society recently changed its name to William Penn Society.

Reformed Federation of America, whose combined wealth is more than $40,000,000. - are among its members. There are no similar data available on Canada. It is, nonetheless, quite safe to assume that the same conditions - a fortiori, in fact-exist here.

Apart from the churches, there are two or three major institutions which deserve mention as carriers of Hungarian culture. They are financially weak. Although one of them, socially the most prestigious one, is at times regarded as the central force of Hungarian cultural activities, there is no coordination of programmes, no concentrated action between any of these organizations. The intentions are extremely well-meaning and undoubtedly sincere and ambitious but the results are invariably meagre.

The Hungarian Helikon Society

The most active literary and general cultural institution of the Hungarians is the Helikon Society. Now in its fourteenth year of existence, the society, to the surprise of many of its benevolent critics, has somehow succeeded in sustaining itself. At the beginning, the Society was a typical "class" institution, exclusive in the sense that admission to membership was restricted to friends of the founders, most of whom were post-war immigrants. It cannot be said that they were highly cultured people. They

represented the pseudo-culture of the Hungarian nationalist middle-classes[1], which had little understanding for genuine cultural values.

The first few years of programmes wallowed in nostalgic gentry romantics and gypsy music; the majority of the members, totally incapable to make fast and successful economic and professional adjustment similar to that of the post-revolutionary refugees, earned their living in menial jobs, - a fact which only strenghtened their backward looking attitudes. There was also a tendency to be anti-semitic, in that Hungarian Jews, even "good" Jews, were not admitted in the society. In their fancy miseries, the members used to come together to celebrate an "Anna Bal",, and other popular Hungarian social events, when formal dresses, rented for the occasion, were worn. Later influences, however, especially from the last years of the 'fifties on, have considerably changed the character of the society, its composition and, in particular, the outlook of its membership. A youth section ("Young Helikon") was created, class distinction eliminated, Jews admitted, and a more intensive cultural programme initiated.

These changes, were, of course, due to the new arrivals. A publication programme was started with a view to acquaint

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1. Many of them were career officers of the Hungarian Armed Forces.

the English speaking population with Hungarian issues. In some instances the Society moved to hold lectures in English on the University of Toronto Campus and started to interest non-Hungarians in its programmes through the inclusion of lectures by better known Hungarians artists or scholars from Canada and the United States. A veritable rite de passage took place; its interesting feature is that, parallel to the improvement in the quality of the activities, the founding membership moved much closer, through and within a Hungarian milieu, to the English-speaking Canadian society. The disappearance of class distinction is especially noticeable in the Young Helikon. The debutantes of the annual Helikon Ball, held at the Royal York Hotel in Toronto, come from all "classes", provided the parents can afford the outlay. The occasion is somewhat pompous, and in this sense perhaps typically Hungarian. But it is also "class-less", and "Canadian"; its basis is affluence. Ten years ago this would have been unthinkable.

The Helikon Society is a rather remarkable institution. It came to represent a situation where children and youth advise and counsel their parents and seniors. From a broad socio-cultural point of view this is a happy circumstance. Although Toronto-based, the Society has a national, and perhaps even an international character. In Canada, it is looked upon as the fountain-head of Hungarian culture by the smaller,

local Literary Societies in the East and the West. It has "branches" in South America, in Australia and "correspondents" in the U.S.A. But this is not to say that it lacks critics. Factions of the Canadian-Hungarian society, be it on religious, ideological or other grounds, often criticize it, subject to the bias of their attitudes. It is true that its activities now emphasize, perhaps even more than at the beginning, the social rather than the cultural. The significant fact is that the older leadership was willing to concede its influence to the younger generation whose Canadian education and outlook not only predestines it to perform with greater efficiency but it also augurs well for a relatively fast cultural integration of the group.

The Hungarian Boy Scout Association

The Boy Scout movement is perhaps the strongest and most consciously Hungarian organization on the North American continent. It has inherited a strong esprit de corps from its mother institution in Hungary and when, in 1946, the Boy Scout movement was dissoved, in August of the same year, the association reorganized itself abroad. The Association is organized into four districts. District III comprises the North American contingents of the movement.

While the Scout movement as such may, some people would claim, leave much to be desired, its success among Hungarian

youth is undeniable. The somewhat bourgeois traditions of the movement not withstanding, the Association was a significant social force in pre-war Hungary. Its noble objectives, its educational philosophies were much appreciated. Especially with the post war immigrants, it was a matter of course to continue the tradition.

Due to organizational changes, the number of troops in Canada is not known; every parish, and a number of Protestant congregations, are supposed to maintain at least a patrol of scouts or guides. As the Association is not affiliated with the Canadian Boy Scout Association, the programmes are entirely Hungarian in character and they are much more intensively followed than the curricula in the few Hungarian Saturday Schools now in existence. The loyalty of the youth to the movement is great and extends beyond school age. Some one thousand participants are expected to attend the North American Anniversary Jamboree in 1966. No other comparable event has ever reached this figure.

In the opinion of this writer, the Association is a very important body from the point of view of the preservation of Hungarian culture, language and heritage. Prima facie it appears inconsequential and has little concern with culture in its narrow sense. More profoundly, however, its role as an Hungarian, or generally ethnic, cultural factor is most significant. Future "leaders" of the Hungarian community, -

those whose conscience and feeling will remain linked to their national origin, - may very well come from among the boy scouts.

The Széchenyi Society or the idea of a Hungarian University in Canada

Not long ago, an application was submitted to the Secretary of State for the incorporation of the Széchenyi Society. The aims and objects of the society are the encouragement and promotion of East and Central European studies and especially the study of the Hungarian language, history, geography and civilization; the provision of scholarships for needy students at Loyola College, University of Montreal, or at other Universities; the establishment of the Madách Hungarian Reference Library, as part of the George Vanier Library at Loyola College, or at other universities or colleges.

The Hungarian Educational Committee - an institution almost entirely unknown to most Hungarians - has, allegedly, frequently debated, within its own sphere, the ways and means of establishing a "Hungarian University", meaning a lectureship in Hungarian at some of the Canadian universities. On the initiation, and no little sacrifice, of a small group of Hungarian professionals in Calgary, who were later joined by others, sufficient money was collected and a course in

Hungarian language, history, etc. was started at Loyola College. In 1964-65, thirty students took the course and wrote examinations.

The few reports which appear in the Hungarian press constantly and consistently refer to the course as a "Chair"; to the small collection of books as the "University Library", - in short, the reports speak of a "University". Generally, the organizers feel that by the routine greetings from the Prime Minister's Office, the "University" received official endorsement. By magnifying the project out of all proportions, the idea of this Hungarian "University" creates an air of futility. As we shall presently see, there are now two or three fund-raising campaigns underway, all of them aiming at substantial amounts to be used for cultural purposes. The results are exceedingly negligible, yet the confidence of those who are behind these projects does not seem to diminish. This very ability to misconstrue reality, and to misunderstand the practicability of the project, suggests that the future of the "University" is nothing but an idea.

The American Hungarian Literary Guild and the Danubian Research and Information Center.

Both the Guild and the Center are of recent origin. The Guild was founded some twenty months ago, the Center was given a tentative start last September. Albert Wass, a Hungarian writer of some note and now Professor of French

at an American university, is behind these young ventures and is indefatigable in promoting his two projects. His weekly column in one of the Hungarian weeklies in Toronto, however, is more polemic and disputacious than constructive. The initial response to the Guild's call for funds was favourable. "Hundreds of Hungarians" had come to subscribe to the contemplated publications of the Guild. Apart from its primarily literary objectives, the Guild is also interested in political issues, especially in those which are directly related to the old controversies plaguing what is called the "Danube-basin". Several English texts on these matters will be published in the future; one, according to Wass, "has (already) found its way into the White House and onto the desks of the (U.S.) State Department." Wass is sentimental. Full of good intentions, his presence, according to press reports, causes more friction than unity. This, in itself, would indicate an interest, strange as it may seem, on the part of the Hungarian communities but more often than not it issues in small scale scandals and further disunity. His somewhat quixotic sentiments led him to almost single-handedly create the Danubian Research and Information Center. For 1966 he intends to bring out a "Hungarian package" in English, for the use of the North American schools and libraries. The set, or "package", will contain the political and cultural history of Hungary, Hungarian

geography, an anthology of Hungarian legends and fables, Hungarian folksongs and dance, as well as Hungarian folk art. Wass needs three hundred sponsors, willing to spend $25.00 each to cover the initial costs of these "packages".

Toronto, Montreal and the other larger Hungarian Communities

Hungarian cultural activities in the larger centers, but especially in Toronto and Montreal, are surprisingly strong. Toronto has an outstanding choir of professional standards, the Kodaly Choir, now part of the Canadian Opera Company. There are two Hungarian repertory theatres in Toronto; the Artists'Theatre (Müvesz Szinház) and the (Hungarian) Chamber Theatre. The former, now in its 9th regular season, is the more successful. It can now afford (?) to import, as guests, high-priced stars from Hungary; some of its productions are celebrated as traditional theatrical events by parts of the Toronto Hungarian community, as if they were a continuation of Budapest events. The other theatre, actually a splinter group of the former, produces a programme which is literarily more pretentious and therefore financially less successful. Recently it produced one of the elaborate, almost Grand Guignol dramas of the Hungarian stage.

All three groups have already been mentioned in the Hungarian government-sponsored publication "Hungarian News". Whether the flourishing of Hungarian song and drama in

Toronto has anything to do with the increasing interest of the present Hungarian government in the (cultural) life of the Hungarian community here, is anybody's conjecture. As the largest, and very likely the most highly educated Hungarian community in Canada, it is natural that its "cultural" life is vigorous. It is also natural that the interest of official Hungary in the community is equally strong.

Another, more esoteric, institution, through the channels of which cultural ties with present-day Hungary and with Hungarians living abroad are maintained, is the Canadian section of the Symbolic Grand Lodge of Hungarian Freemasonry. Shortly after the arrival in Canada of the Secretary General of the Symbolic Grand Lodge of Hungary in 1959, two "circles" - not lodges - have been organized under the name "Unitas", in Toronto and Montreal. A booklet published in Toronto in 1962 indicates that contacts have been established between the Toronto-Montreal "Unitas" circles and the Argentine "Kossuth", the New York "Ehlers", the Sao Paolo "Resurrectio", the Paris "Martinovics" and the Sidney "Humanitas" lodges. Hungarian Freemasons belonged to the highly cultured and liberal, wealthy and influential classes of Hungarian society. At the beginning of the post-war era, and with the purges of the late forties, early fifties the membership occupied influential positions in Hungary. Few people know of the exact situation of Hungarian Freemasons in today's

Hungary. If they became influential again, it may be assumed that their activities will have a beneficial effect upon the course of "cultural" relations.

The other Hungarian centers in Canada, seem to lead a more or less "independent" cultural life, although they tend to follow, or rather imitate, Toronto.

Cultural Relations with Hungary

The question of cultural relations with Hungary would merit a much longer discussion than the limitations of this paper permit. It is a well-known fact that, almost without exception, foreign governments have always attempted to influence, in one way or another, the life of their former nationals. These attempts may have taken the form of subsidies to the language press; the supply of books, libraries, flags and other national symbols; the imposition of a clergy selected and "appointed" by the established church of a particular country, and other, less overt, steps designed to persuade the immigrant to maintain some sort of allegiance to his former homeland. In modern, international practice, few states would object to the establishment of cultural institutions by foreign governments or to the promotion of cultural relations that the Hungarian government is now trying to effect a hold upon the Hungarian community in Canada.

Of the three different systems of government, viz. the Monarchy before 1918, the Regency during the inter-war years, and the present régime of Hungary, it is the latter that emerged as the most active. During the Monarchy, there was virtually no contact between the settlers and Vienna or Budapest. The Hungary of Regent Horthy, especially through its two or three consulates in Canada, showed considerable interest in the situation of the Hungarians. The history of these activities is not clear. There is evidence that one or two Hungarian weeklies were started during the early twenties and that they received some financial assistance from the Hungarian government. In 1924, two weeklies merged in Winnipeg, supported by the Hungarian Immigrant Aid Society, which was a Hungarian government sponsored institution. The new paper, Canadian Hungarian News (Kanadai Magyar Ujsag), still in existence, was a staunch supporter of the policies of Regency Hungary although its main concern lay with the Canadian situation. The new régime discontinued assistance to this paper after the war.

Today it is the World Federation of Hungarians[1], created before the war, that continues, in a much more aggressive way, the propagation and preservation of the Hungarian language,

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1. Headquarters in Budapest, VI BenczurU. 15.

culture and heritage among Hungarians living abroad. The post-war régime simply took over the structure and continued its operations with a new staff. Initially, the Federation concentrated its work on Hungarian ex-patriates living in Europe, or elsewhere, inviting them to return to Hungary. At that time the Federation had no "cultural" programme in the true sense of the word. Its regular publication, the bi-monthly (Hungarian News) Magyar Hirek, now in its 18th year, is probably the best edited periodical received by many Hungarians in Canada to whom it is mailed free and unsolicited. The publication now is entirely "cultural" and is anxious to avoid any direct reference to politics. Four Canadian-Hungarians[1], recipients of the "Medal of Honour" of the Federation, for their "distinguished and unselfish" services to the promotion of Hungarian culture in Canada, were featured in subsequent issues of the publication in 1965. Several articles on the two Hungarian theatres in Toronto, on the Kodaly Choir, interviews with Hungarian "workers, farmers, teachers, lawyers, clergy and artists" were

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1. Among them the Rev. A. Czako, S.J. of St. Mary's University, Halifax. Father Czako is a colorful Hungarian immigrant, who came to Canada shortly after World War I, as an ordained priest of the R.C. Church. He left his Church and became a Presbyterian Minister; taught at Knox College, Toronto and was pastor at the Church of all Nations in the same city. After the end of World War II he was readmitted to the Jesuit order. He is still listed as a non-active member of the Könyves Kálman Lodge of the Hungarian Freemasons ("before 1945").

recently published in Magyar Hirek, to the embarrassement and annoyance of Hungarians here. This new approach coincided with the establishment of diplomatic relations between Canada and Hungary early this year. Just recently Magyar Hirek reported that the World Federation of Hungarians sent to the Hungarian Teachers' Association in Canada a complete collection of textbooks and "pedagogical guidelines" now in use in Hungarian schools, allegedly to be used in Hungarian Saturday Schools in Canada. According to one of its leaders, the Association welcomed this assistance, although "not without political reservations". The Association had asked for more books, sheet music, films, records and materials relating to folk dancing.

Anything that could be said about the intentions of the Hungarian government must needs be speculative. The establishment of the Instituts Français, the Goethe Institutes, America Houses, the British Council Centres, the Dante Alighieri Societies may, in the present political context, be considered as entirely natural. The less cordial relations with the so-called socialist countries present a totally different situation, especially when the refugee population in Canada, coming from these countries, is relatively high. It is impossible to predict the reaction of these segments of the population to the overtures of the governments which they fled. The sensitivity of the majority is considerable, at

least for the present, and it is highly unlikely that their response will be positive. Frequent references to Canada and Canadian Hungarians in the Magyar Hirek are an indication of the great interest of the Hungarian government in these expatriates.

General

The voluntary actions of the Canadian Hungarian community in the field of culture appear to be extremely rhapsodic and uncoordinated. In contrast, the recent efforts of the Hungarian government show a definite tendency toward the establishment or re-establishment of greater cultural ties with the mother country. Hungarians in Canada, with the exception of an extremist minority, detest the cultural camouflage, underneath of which they suspect political motives; motives based on a political philosophy with which they strongly disagree. Much will depend upon the diplomatic subtlety of official Hungary to dispell these fears. At present, the Hungarian government is far from being sucessful in persuading and convincing the community of the sincerity of its actions. Therefore, the cultural activities of the Hungarian community will necessarily retain a political flavour. Cultural activities adulterated by politics, however, are predestined to disappear. And this seems to be the destiny of Hungarian culture in Canada.

Part V

CONCLUDING NOTES ON THE SOCIAL AND CULTURAL ASPIRATIONS OF THE HUNGARIAN GROUP

Barring the possible, but most improbable, repetition of mass immigration of Hungarians, the numerical expansion of the Hungarian group in Canada has, for all practical purposes, come to an end. The vast majority of the Hungarians feel that they "belong". The sentimental attachment of the first generation to Hungary is considerable but not blind. It could be argued, of course, that the present régime in Hungary is mainly responsible for the lessening of closer ties and, should things change, feelings for the old homeland would also change. At present, however, the principal concern of the first generation Hungarians is for the future of their children as Canadians. This concern is the sum total of their aspirations.

The socio-demographic facts, to which some superficial references have been made, provide an initial clarification. The group is relatively small and the individualistic inclinations of its members make it appear even smaller. The opinion of well informed Hungarians on the future of the group is a mixture of pessimism and optimism; pessimism regarding the preservation of group identity and optimism that the existing permissive society in which they choose to live will continue to recognize their presence and their contributions without prejudice and discrimination.

Both the biological attributes and the present socio-economic condition of the Hungarians in Canada, motivate the continuation of the already evident trend to submerge in the host-society. There are no strong and visible Hungarian clusters in the cities. The Hungarian is ubiquitous. His church still remains a force of ethno-centrism but membership is already small and it is decreasing. There is no resistance on the part of parents to inter-marriage; Hungarian "public statements", from the pulpit or in the papers, are silent on this issue, in sharp contrast to the admonitions of certain other ethnic groups to their members. Indeed, in a Protestant family, the "Canadian" Protestant is not only welcome but is perhaps considered a better partner than a "Hungarian" Catholic, and the situation is the same conversely. Language transition is relatively fast. The number of children attending Hungarian Saturday Schools is insignificant. Pronouncements and declarations at Hungarian festivities or commemorative services on national days are becoming tiresome and repetitious. The apathy of those attending these functions is such as to indicate a gradual but certain extinction and passing away of the - proverbial - Hungarian sentimentality.

While the other, larger and smaller, refugee groups succeeded in organizing themselves along the lines of group politics, creating their own "ethnic lobbies", the majority, and thus the representative part, of the Hungarian community

made no move in this direction. There are, of course, fringes at both ends of the political gamut, but neither the extreme right nor the Communists were ever able to exert influence on the moderates. Hungarian participation in the political life of the country has never been based on "ethnicity" but rather on expediency and the promise and expectation of good government. The cryptic references to "Hungarian temperament" and the equation of this temperament with Hungarian music, wine, heavy food and revolution hold true in the context of the undeniable effervescence or superficial charm of Hungarians in general. But the very colour and exuberance of character leads to non-conformism, dissent, disputes, disorganization and their concomitants. Henry Wickham Steed, no friend of the Hungarians but a great student of peoples and societies, quotes a former Hungarian Prime Minister who once said that Hungarians can only be governed "with the cudgel in the hand".[1] The gallery of Hungarian history is full of portraits of dissenters, of people who lost the sense and talent to form, or re-form, the stable structure of the great Hungarian systems of government which existed during the Arpads, the Anjous, or under Mathias Corvinus.

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1. Through Thirty Years, 1892-1922 (London, 1924), Vol. I, p. 233.

The Hungarian community in Canada consists of these congenial dissenters. They are unable, or unwilling, or more likely perhaps desire not, to organize a strong community. The short Hungarian brief to the Commission states, with wisdom, that the

> "Hungarians regard the harmonious development of Canada of prime importance... Hungarians do not aspire to the privileges of nationality but do maintain their claim to the privileges of culture, and civil and human rights. They are convinced that any constitutional reform, which would deprive them of the right to live in complete freedom and equality either in Quebec or elsewhere in Canada could not be justified. Thus it is the aim and determination of Hungarians, as Canadian citizens, to participate constructively in public life, not only for the sake of their children's future but also in the interest of the country's future development as a whole."

The panorama depicted in the preceding chapters is still changing and moving. It would be false to equate the affinity of Hungarian culture for the North American civilization of Canada with those more akin cultures and civilizations of the Scandinavians, the Dutch, the British or the Americans. Yet, the cultural qualities of the group seem to ideally, or at least successfully, merge with the general cultural pattern of the large community. This is perhaps the explanation of the absence of sectional aspirations.

A SELECTED AND ANNOTATED BIBLIOGRAPHY

Note: No bibliography on Hungarians in Canada has yet been prepared. A union card index containing some 700 titles is, as mentioned, in preparation. By its nature, this index will include much irrelevant material. For researchers, a large number of unorganized newspaper clippings is available in the Documentation Files of the Citizenship Branch, Dept. of Citizenship and Immigration. The present bibliography lists only those works which were available to the author.

Manuscripts:

1. Immigration and Adjustment of Hungarians in Canada, 1954,

   By John Kosa, p. 432, Library, Dept. of Citizenship and Immigration.

   Probably the best available work on Hungarians in Canada. Chapters may be read separately. Bibliographical references not arranged systematically but they are rich in additional information and selected in a very excellent and exhaustive fashion. Prepared in 1953-54; its great disadvantage is that the important post-1956 group is not included.

2. A Survey of Selected Canadian-Hungarian Communities,

   by Bela Eisner, 70 pp, Library, Dept. of Citizenship and Immigration, 1942.

   Actually, it is a report prepared for the defunct Department of National War Services in 1942. Contains factual information on many, although by no means all, Hungarian communities in Canada.

3. Reaction of Hungarian Canadians to the Hungarian Crisis,

Jan. 1958, by Audrey Wipper, (Draft copy only), pp 123 and Appendix, Library, Dept. of Citizenship and Immigration.

Although this study is restricted to the Hungarian community in Toronto, it is general enough in its broad sociological references to throw some light on Hungarian life in Canada. Unfortunately, it does not deal with the refugees.

Miscellanea:

Following the 1956 uprising, tabloid form news on, and histories of, the Hungarian refugees were frequently printed in the Canadian press. Some of the better articles are listed here for what they are worth

1. What happened to the Hungarians? - The United Church Observer, Dec. 1, 1958, (p. 13) ff.
2. Hungarian New Canadians - Liberty Magazine, vol. 35, Oct. 1958.
3. The Titled Handymen - Maclean's Magazine, July 30, 1960.
4. The New Face of Canada - Star Weekly, July 1, 1961.

Printed works.

1. We are Canadians - The National Group of the Hungarian Canadians,

by Istvan Szöke, 95 pp, published by the Hungarian Literature Association, Toronto, Nov. 1954, Library, Dept. of Citizenship and Immigration.

Written by one of the former editors of the Canadian Hungarian Worker, the book presents the Hungarian

Communist view. Poorly written, the book is propagandistic; the political bias of the author is responsible for some distortion of facts. Should be read with caution.

2. Three Generations - The Hungarian Colony at Stockholm, Saskatchewan, Canada,

by Paul Santha, D.D. 94 pp. published by the author, 1959, Library, Dept. of Citizenship and Immigration.

Contains many details on the history of Hungarian settlement in and around Stockholm.

3. A Kanadai Magyarság Története (The History of Hungarians in Canada),

by Jenő Ruzsa, 510 pp., published by the author, Toronto, Ont., 1940, Library, Dept. of Citizenship and Immigration.

A very detailed and comprehensive history of Hungarian-Canadians. The book is not analytical and its author is not a skilled historian or great writer. Rich in data, and in pictorial material, it is a must for the interested student.

4. The Magyar Muse,

by W.J. Kirkconnell, Winnipeg, 1946, - Hungarian poetry in English translation.

5. Land of Choice - Hungarians in Canada

by John Kosa, Toronto, University of Toronto Press, 1957, pp. 104 - Library, Dept. of Citizenship and Immigration.

The book is an abbreviated version of the MS by Professor Kosa listed in this bibliography.

Articles:

The list below contains articles which appeared in learned journals. All of them could be read with profit. Available at the Library, Dept. of Citizenship and Immigration.

1. Hungarian Immigrants in North America: Their residential mobility and ecology, by John Kosa. - The Canadian Journal of Economics and Political Science, Vol. XXII, no 3, Aug. 1956, - University of Toronto Press.

2. A Century of Hungarian Emigration, 1850-1950, by John Kosa, - The American Slavic and East European Review, Vol. XVI, Dec. 1957.

3. Early Emigration from Hungary to Canada, by Andrew A. Marchbin, Slavonic and East European Review, no. 13 (July, 1934)

4. Integration of Refugees - Some observations on the Hungarians in Canada, by T. Cnossen - R. E. M. P. Bulletin (Research Group for European Migration Problems), Supplement 7, June 1964. P. H. Klop, 1, Lepelstraat, The Hague, The Netherlands.

5. On Adaptive Difficulties of some Hungarian Immigrants - A Socio-Psychiatric Study, by Koranyi, E. K., Kerenyi, A., and Sarwer-Foner, G. J., co-authors, - Medical Services Journal, V. 14, June 1958, Montreal.

A P P E N D I X

OPINION OF HUNGARIAN IMMIGRANTS ON CANADA.

	Interviews on Knowledge of English 91 Persons		Interviews on Life History 237 Statements	
	Number	%	Number	%
Likes Canada	38	41.8	161	67.9
Dislikes Canada	46	50.5	52	22.0
Undecided	7	7.7	24	10.1
Total	91	100.0	237	100.0

The most striking result is that the opinions stated in the two sets of interviews differ considerably, the interviews on life histories showing an attitude more favorable to Canada. During the interviews on the knowledge of English, half of the respondents stated that they disliked Canada, but during the life histories only about one-fifth of the statements contained a 'dislike' for Canada. One would think that voluntary and spontaneous opinions, made in the intimate atmosphere which characterized our interviews on life histories, tend to be less favorable to Canada, and that the reasoned, formal answers, as heard during the shorter interviews on the knowledge of English, would be more favorable. The results, however, refuted such an expectation.

Source: Kosa, J., Immigration and Adjustment of Hungarians in Canada, p. 274

Value Judgments on Ethnic or Racial Groups

Made by 112 Hungarian Immigrants.

	Number of judgments	Very favorable 5 points	Favorable 4 points	Undecided 3 points	Unfavorable 2 points	Very unfavorable 1 point	Mean judgment
English	87	27	44	2	8	6	4.0
American	119	13	37	14	44	11	3.0
German	83	9	12	17	23	22	2.6
Russian	94	1	25	13	32	23	2.5
Jewish	47	2	4	5	26	10	2.2
Ukrainian	58	-	7	6	35	10	2.1
Negro	45	1	5	7	13	19	2.0
French	41	?	?	?	?	?	?

As the above table shows, seven out of the eight groups can be arranged according to the mean point. The English group achieved the highest mean (4.0) commanding the best opinions; the Negro group with the lowest mean (2.0) took the last place with the poorest opinion, the other five groups scored a mean in between. An analysis of the value judgments seems to indicate that these means are not random results, but mirror the ranking of the ethnic or racial groups according to the prestige they command.

Source: Ibid. p. 279

SCALE OF RANKING OF PEOPLES

By Hungarian Society.

	Name of people	Objective basis of value judgment	Main characteristic of Stereotype
A/ Peoples politically non-rivals to the Hungarians.	English	"Anglomania"	General prestige because of political, economic and cultural achievements
	Finnish	Linguistic affinity.	"Study peasant people"
	Scandinavian		High standard of living.
	Swiss		High standard of living.
	Polish	Friendly political and cultural relations throughout history.	"Noble people" having a large nobility like Hungary. Similarity in form of life, etiquette etc. "Freedom loving people" like the Hungarians
	Italians	The same as above.	"Noble people" as in the case of Poles, but similarity restricted to the noblemen.
	Turkish	Claimed racial and linguistic affinity.	Common political interest since 1850.

cont/

	Name of people	Objective basis of value judgment	Main characteristic of Stereotype
B/ Peoples politically rivals to the Hungarians	German	Constant historical connections.	"The great bully" but acknowledgment of achievement in culture and economics.
	Yugoslav	Keen political competition. The national enemies.	Resentment arising out of competition, but acknowledgment of their "courage", "love of freedom" etc.
	Austrian	As above.	Resentment as above, but acknowledgment of a great similarity in general form of life.
	Czechoslovak	As above.	As above. "Shrewd people".
	Russian (+)	Political connections mostly inimical, of recent origin.	"The great bully". Low standard of living. Some traits of caste peoples intermingled.

cont/

	Name of people	Objective basis of value judgment	Main characteristic of Stereotype
C/ Caste peoples (politically non-competitive)	Jewish	Marginal position. Dividing line between successful (assimilated) and non-successful (non-assimilated) individuals.	Successful individual who conform to the Hungarian form of life accepted as Hungarians. The non-conforming part regarded as dirty, shirking from work, profit hungry, cheating.
	Rumanian	The former serfs Low standard of living.	"Dirty, uneducated, lazy, poor."
	Ukrainian (Ruthenian)	As above.	As above.
	Gypsy	Racial visibility. The lowest standard of living.	The most undesirable traits emphasizing sexual immorality and criminality (theft).

Note (+) The stereotype of the Russian does not take into consideration that in many cases "Russian" was identified with "Communist".

Source Ibid., pp. 286-287.

Scheme of the Process of Adjustment and Assimilation

of Hungarian Immigrants in Canada

Source: Ibid., p. 303

S O C I A L H E R I T A G E

		Psychological attitude	Success	Cultural field
ADJUSTMENT	Initiatory disorganization	Period of timidity and bewilderment General maladjustment: Group: Social disorganization individual: discontent	Ignorance of Financial and occupational struggles Collisions with law	Canadian ways Visibly strange (clothing, behavior) First orientations in Canada and other norms Learning English and Canadian ways Fast adaptation to the external form of life
	Transitory period	Achieving psychological security	Occupational adjustment Becomes competitor of full value Breaking point: getting access to the easy money Period of saving	Slow changes in the family life Discovery of the new country
	Mature immigrant group.	Adjustment achieved: group: socially stratified, individual: finds his place in the status system of the group	Saturation point: the feeling of economic security	Canadian pretensions taken over Some conscious efforts to approach Canadian patterns
ASSIMILATION		Canada regarded as the second home Emotional attachment to Canadian details Feeling of equality	Partial competition with Canadians. Respectable citizenry	English readings (newspapers) Some compromises in the normative values Canadian patriotism Partial identification with Canada Canadian nationalism Democratization

C A N A D I A N P A T T E R N S

THE SETTLEMENT PATTERN

1. Relative to their rather small number, the Hungarians are rather ubiquitous. Of the total Hungarian population, only about 25 p.c. is rural. There is reason to believe that this percentage is decreasing, at least at the rate of the national average. This rather high urban ratio places them, with the Poles, at the third place, as the most urbanized group among the non-British, non-French Euroepans. In Ontario, where close to one-half (47 p.c.) of the Hungarians reside, more than 80 p.c. are urban dwellers. The following is a brief outline of the distribution and settlement of Hungarians by provinces.

2. Hungarians in Newfoundland and the Maritimes were never too numerous and their number today barely exceeds one thousand. Only in Nova Scotia (Glace Bay, Halifax, New Waterford, Sidney) were Hungarian settlements with some form of community life established.

3. The Quebec settlements are of relatively recent date (1926), having been formed shortly after the opening of the mines in the Noranda-Rouyn, East Malartic regions. Montreal, of course, is the second largest Hungarian settlement in Canada. Virtually all the Hungarians in the Province of Quebec are city-dwellers.

4. The first Hungarians to settle in Ontario, and especially in Toronto, were of Jewish origin who, already at the turn of the century, commenced to form their religions organizations. It was not until the early twenties, however, that larger numbers of Hungarians first appeared in the province. These migrants were mainly transients, many of them arriving from the West in search of industrial employment. Today, in more than ten Ontario municipalities, the size of Hungarian communities goes into many thousands. This compares with only seven other Hungarian centres in excess of one thousand people of Hungarian descent in the rest of the Country. - An important and prosperous settlement of Hungarians was formed in the Simcoe - Delhi - Tillsonburg area, the so-called tobacco-belt.

5. The Western Provinces, which comprise some 39 [illegible]. per c. of the total Hungarian population, are the cradle of Hungarian immigration. In Saskatchewan there still exist communities with their original Hungarian names (Esterhásy, Bekevar, Otthon, Halmok). There are, in the four Western Provinces, only four or five larger Hungarian settlements where the organized social life of the communities resembles those in the communities of the two large Eastern Provinces.

LASZLO VARGA

A famous 'cellist who now lives in Canada plays on four broadcasts this week

Laszlo Varga is a gentle, dapper little man, with a neatly trimmed moustache and manners that reflect Old World courtesy and charm. He also happens to be one of the world's leading 'cello virtuosos. Before coming to Canada last fall to take a post in the faculty of music at the University of Toronto and to become a member of the Canadian String Quartet, he had been for 11 years principal 'cellist and soloist with the New York Philharmonic. Prior to that, he had been a member of the famous Lener Quartet, which toured Europe and the Americas in the mid-1940s, and earlier, Varga had been an outstanding student at the conservatory in his native Budapest. Now he spends his time teaching and coaching 'cello students, rehearsing and playing with the quartet, travelling to world centres from time to time to make guest solo appearances, and giving recitals in Toronto concert halls and on broadcasts.

This week Varga will take part in four different CBC radio programs, twice as soloist, and twice as a member of the Canadian String Quartet. On Sunday, March 17th, at 2.30, he will be soloist in the Canadian première broadcast of Prokofieff's *Symphony Concerto, opus 125*, with the CBC Symphony Orchestra under the direction of Dr. Boyd Neel; Monday night, with the other members of the quartet — Albert Pratz, Bernard Robbins, and David Mankowitz — he will take part in the first broadcast of Harry Somers' *String Quartet No. 2*, on the *Distinguished Artists* program at 9.30 p.m.; Wednesday night at 8.05, he will play music by Boccherini and Kodaly, accompanied by pianist Pierre Souvairan; and on Thursday night at 9.30 he will join the quartet to play works by Dittersdorf and Beethoven.

It was the opportunity to expand his teaching and to play more chamber music that led Varga to accept his present post in Toronto. Here, he has more time to indulge in his wide variety of interests, which include painting, do-it-yourself carpentry, playing the piano (with the skill of a professional pianist), reading, taking part in amateur play-readings with his friends, and photography. He also has more time to spend at his suburban Don Mills home with his family —his wife, who is an accomplished sculptress in ceramics, his son Peter, 10, and daughter Robin, 7.

Born in Budapest 38 years ago, Varga studied at the Franz Liszt Academy of Music, where his teachers included Zoltan Kodaly and Leo Weiner. Despite an interruption of two years, spent in a Nazi labor camp, he captured first class honors upon his graduation in 1946. While still a student he joined the Budapest Symphony Orchestra, became its leading 'cellist, and conducted a few concerts with the orchestra before leaving to tour with the Lener Quartet. After travelling over most of Europe and South America, the quartet was disbanded in New York, following the death of its leader, Jenö Lener, in 1948. Varga decided to stay in the United States, obtained the post of first 'cellist with the New York City Opera Company orchestra, and two years later was appointed principal 'cellist of the Philharmonic. In that capacity, he found himself once again setting off on numerous tours, for the Philharmonic travels abroad often.

Every year but one since his arrival in North America, Varga has spent his summers at the music and arts festival at Chautauqua, N.Y., where he continues his teaching and playing. This year he will return for his 13th season at the festival, but will interrupt his stay to make one appearance, with the Canadian String Quartet, at the Stratford (Ont.) Music Festival, on August 4th.

During these engagements he will probably be using his "summer" 'cello. He has two instruments — a David Tecchler dated 1740, which once belonged to another famous 'cellist, Emmanuel Feuermann, and a Montagnana dated 1751 — and finds that one seems to sound better in the summer, the other in the winter. He shifts between the two regularly, and has remarked, ruefully: "Whichever one I'm playing at any particular time, I always think the *other* would respond better."

Does Varga have any special favorites among his fellow 'cellists? He mentions two as preeminent: the Russian virtuoso Rostropovich; and Janos Starker, a fellow student at the Franz Liszt Academy who now lives in the United States.

Varga's taste in music isn't confined to the 'cello repertoire. In fact, because of his desire to play music that wasn't written for 'cello he spends a good deal of time making arrangements and transcriptions of songs and piano music and other works. One of these, his transcription for 'cello and piano of Kodaly's orchestral *Dances of Galanta*, is included in the Wednesday Night recital this week.

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27 Hungarians

Hungarian Violinist In Exciting Recital

By UDO KASEMETS

Marta Hidy, a Hungarian-born violinist, now living in Winnipeg, made her first Toronto appearance last night at Eaton auditorium. Without hesitation one can say that hers was one of the most exciting and stimulating solo recitals of the musical season.

I have seldom heard such a steady and outright beautiful string tone as the one emerging from Miss Hidy's violin. The body of the sound is always round, smooth, almost caressing, but never dark. It is as if Miss Hidy has covered the core of the tone with a layer of pure gold.

There are no recognizable changes of register. Her G-string never pretends to be a fake baritone, nor does the E-string bring forth thin squeaks. Even the harmonics, though whistling high in the air, keep one foot down on earth, so that they would not break the continuity of the scale.

Her sense of style is as secure as her handling of the instrument. Her Vivaldi sounds genuinely Italian. It sings even in passages in which the emphasis is on rhythm and harmony rather than on melody. The rhythms themselves are precise and alert, but never angular or unyielding.

In the Franck Sonata she is warm and outgoing, but never sloppy or sentimental. It is not a single emotional outburst that would split the solid formal frame of the work, still in her hands each note, each line is filled with rich and communicative feeling.

The flashier pieces by Ravel, Debussy, Bartok and Rave Scriabin, though in some sense vehicles for a brilliant virtuoso display, become in her treatment gems in which each move, however brilliant outwardly, has a clearcut musical meaning.

Her accelerations and retardations in Ravel's Tzigane, though imbued with true gypsy spirit, are measured to the last millimetre, the sparkling dashes in Debussy's Minstrels are at once mysterious and dazzling, and the well-worn Romanian Dances by Bartok gain in serenity in her thoughtful performance.

May Miss Hidy soon return to Toronto, and may then a more sizeable audience be ready to greet her than the one last night.

ART AND ARTISTS

A Retrospective Exhibition

By PEARL McCARTHY

Most Canadian art societies have been a little like baseball games, with alternate innings for opposing sides. The Society of Canadian Painter-Etchers and Engravers (usually shortened to CPE), which is holding a spring salon at the Salada Tea Gardens today and tomorrow, has done things differently.

And it owes many traits of its character as a society to the member it is honoring by a retrospective exhibition of his award-winning prints — Nicholas Hornyansky.

In the CPE exhibitions, many young and more radical printmakers had their first showing because they passed a jury of conservative artists. Only slipshod workmanship caused prints to be turned down quickly; there was no secret voting; if anybody wanted to turn down a print, he had to argue hard and give reasons. Thus there have been no periods of the ins and the outs, but continuity.

Nicholas Hornyansky was brought up on ink, so to speak, for his favorite playthings as a child were the inks from the old Hornyansky graphics firm in Budapest. After studies at the Royal Academy of Fine Art in Budapest came work in Vienna, Munich, Antwerp and finally Paris.

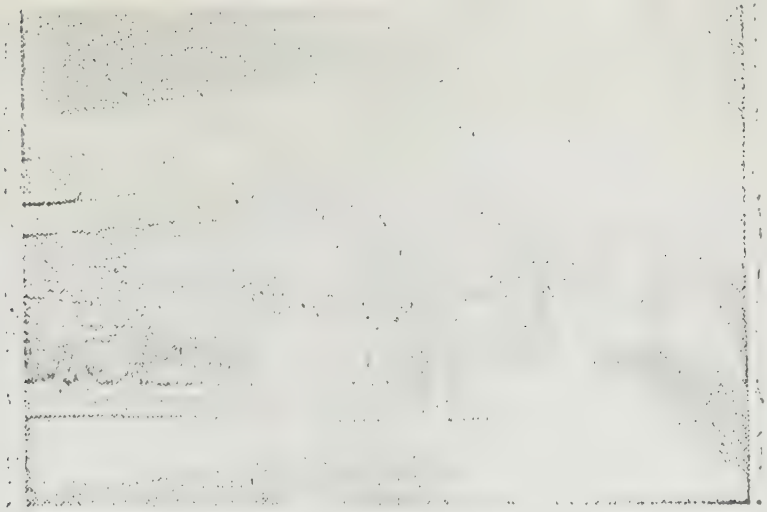
Here he learned the rudiments of the one-pull multiple-color print, which some schools boast as an advanced achievement today but which brought Hornyansky international recognition as early as the 1930s. His Closing Time was bought for the U.S. National Print Collection.

The list of his awards and exhibitions in Europe, Japan and the Americas is too long to print. The exhibitions vary from one of modern religious art in Buenos Aires to those by the Royal Society of Painter-Etchers in England. The techniques have included straight etch, positive-approach aquatint, multiple-plate and relief-etch overprints. The approach has gone from romantic naturalism to symbolism, but with a strangely convincing and persistent Magyar feeling.

One of his latest commissions recalls a type of original art more valued before the ubiquitous reproduction came on the market. He has made prints "after" a few Group of Seven painters for the Glenhyrst Arts Council at Brantford, which is difficult because such an etching is not a mere copy.

Since 1939, he has made time to organize the CPE touring exhibitions, and is said to have a new idea up his sleeve for these displays next year.

It all adds up to a career in which recognition does not need to depend on liking this or that picture or period, or on the vogue of the artist. Relentless devotion to the acid-bitten plate and the print under the press demand recognition of a distinguished Hungarian Canadian.



Nicholas Hornyansky uses magnifying glass to check etching he did recently for project of Glenhyrst Arts Council at Brantford.

Plates, Presses, Inks Were Printmaker's Toys

Nicholas Hornyansky of Toronto, internationally recognized for his proficiency as a printmaker, has had several careers since his first drawings were hung in the Budapest National Salon when he was 16. Plates, presses and inks had been playthings even before they were artists' materials for this son of the old Hornyansky printing family of Budapest.

Nevertheless, when it came time to make a career for himself, he went in for portrait painting in the northwestern countries of Europe where the Magyar courtliness of the young artist combined with his talents to delight sitters.

He painted the portrait of Cardinal Mercier that now hangs in the Mercier Commemorative Hall in Belgium, as well as of members of the Belgian and Dutch Nobility.

In England the same resplendent program began with a portrait of Lord Newton to be hung in the Hungarian Upper House. But while his artistic success with the governing class was on the rise, he was drawn back to the more explorative art life in France. And it was there he plodded at the technique that culminated, a few years ago, in his one-plate-one-pull color etchings, which Frenchmen themselves came to see in his Toronto studio.

There have been Hornyansky etchings of banal subjects, which brought income; but there has been in them one trait that distinguishes them from other artists potboilers. Usually, potboilers are condescendingly dashed off with little intention of doing as good a job as possible. If a man does that, one may be excused for doubting his artistic truthfulness at any time, and there is always a suspicion that he is painting for the main chance.

Not so Nicholas Hornyansky. His least attractive jobs have been done with an honesty that has its own touch of nobility. And the best of his realist work has been something to prize.

In recent years, however, he has found too little challenge in landscape, whether faithful or idealized, and has veered off to translate into etching more philosophic concepts of order and form. But he has gone to nature for pictorial vocabulary as in the etching of a worm's line or studies of tree knots. Rightly or wrongly, he feels strongly the existence of natural order; it is a partly mystical, partly scientific approach to the universe.

During a recent forced rest in a darkened room, following an eye accident, these abstract concepts in his mind's eye kept him interested. They may be expected to influence his work this coming autumn, when he goes to his plates again after a summer holiday.

Nicholas Hornyansky

Art Professor Was Renowned As Printmaker

Funeral services will be held tomorrow for Nicholas Hornyasky, 69, internationally known artist and printmaker, who died Tuesday at Toronto Western Hospital. For the past 15 years he taught etching at the Ontario College of Art.

Professor Hornyansky was a member of an old printing family in Budapest. Plates, presses and ink were his playthings as a child. His first drawings were hung in the Budapest National Salon when he was 16.

He painted the portrait of Cardinal Mercier that now hangs in the Mercier Commemorative Hall in Belgium, and portraits of members of the Belgian and Dutch nobility.

In England in the First World War he continued painting portraits. Later, in France, he worked at a technique that culminated a few years ago in his one-plate-one-pull color etchings.

His color etching, Closing Time, became the first Canadian print to find a place in the Permanent National Collection of Prints of the Library of Congress, Washington.

Prof. ornyansky came to Canada in 1929. He was a member of the Ontario Society of Arts and of the Canadian Painters and Etchers. He leaves his wife, Winifred, a daughter, Barbara, of Ottawa, and a son, Michael, of St. Catharines.

ART AND ARTISTS

New Folio of Sketches Worthy of Attention

By PEARL McCARTHY

A folio of extraordinarily able drawings, being prepared for publication in Canada this summer, gives reason to notice an artist who, so far, is better known to other artists than to the Canadian public. He is Julius Marosan.

The drawings are chosen from those he did during the Hungarian Revolution of 1956, but they differ from many done by men who suffered oppression in recent decades because the dominant theme is not horror but the will of a freedom-bred people to keep their ideal. The Association of Hungarian Freedom Fighters, which is sponsoring the publication, has stated that the aim is not political but a two-fold goal of keeping an ideal ever green and preserving a body of unique art work.

This latter aim is a worthy one, because Marosan's caligraphic ability is outstanding. He cannot lose it, whether doing an ink sketch of a street fight or painting a non-objective, whether drawing a conservative portrait or, in the more modern technique of the day, doing stylized figures to suggest a crowd of people with a common purpose.

But it is time to notice the Marosan of today, painting non-objective pictures — no automatist or tachist, but using his intellect and his fine draughtsmanship. Flatly, we would say these are some of the best abstracts we have seen in years. They are full of delight.

This is not suprising because, before the Russian occupation, Marosan was well recognized among leading abstract painters in Europe. During the occupation, when this kind of art was suspect as decadent by the rulers, he pot-boiled as best he could but apparently lost none of his verve. Now it is bursting out again. As abstracts do not reproduce satisfactorily, many who are curious will have to wait until he arranges an exhibition in the autumn, to see for themselves this work which does not look like a mannerist hang-over of an earlier decade. It has freshness.

Another Hungarian comes to notice at the moment because he is designing the folio for the Association of Hungarian Freedom Fighters. He is Imre Koroknay, a member of the Typographic Designers of Canada, and at present a typographic designer for the Metropolitan Planning Board.

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Hungarian artists' exhibition

By Carl Weiselberger
Citizen art editor

A few decades ago the visitor to an exhibition of Hungarian art expected to find an equivalent of Hungarian goulash in terms of oil — Hungarian landscape peopled with gypsy fiddlers and dancers, handsome hussars in csakoes and trimmed uniforms, dusty country roads with flocks of geese, and melancholy lakes with tall reeds swaying in the wind.

The subjects and styles of modern Hungarian artists are not very different from those of Canadian painters or sculptors. A case in point — actually two cases — is the joint exhibition of Julius Marosan and Dora de Pedery Hunt at Robertson Galleries.

The Budapest-born painter Julius Marosan, who lives in Toronto now, is showing more than two dozen abstract impressions in oil and ink. A well experienced artist, he has exhibited practically all over Europe and is represented in many museums and galleries.

Variety of moods

The titles of his canvases reveal a large variety of moods, like Frolicking Forms, Burst of Universe, Brown Symphony and Blue Rhapsody — not to be confused with Rhapsody in Blue because most of Mr. Marosan's work is in an entirely un-jazzy, serious mood. The emphasis is on clear structure and firm composition.

The paintings on view are obviously his latest work, which may explain a certain uniformity if not monotony — too many browns and blacks on one wall —when we saw them. (They will be rehung, we understand.)

We would have liked to see a few examples of the artist's earlier work to compare it to his present style.

By the way, what is the meaning of the motive of those decorative flourishes added, like an afterthought, to a few serious canvasses? They remind us of the icing on a birthday cake. To be sure, Alfred Pellan, the eminent Quebec painter, occasionally does a similar thing, but this happens in a satirical, mocking manner. It seems out of place in Mr. Marosan's serious Space Wheel.

Skill and imagination

His undoubted skill and imagination can be seen in his inks, like Hommage a Fujiwara Takanobu, Living Memory and others which reveal the artist's sensitivity and richness of line.

More definite is the impression given by Dora de Pedery Hunt's exhibit of small sculptures. There is a great deal of charm about her more or less realistic portrait sculpture, like the miniature heads of Charles S. Band or Brendan Behan (who this time stands perfectly still and quiet on a firm base). There are finely handled small maquettes, like the artist's self-portrait, and plaques like Mother and Two Angels.

The exhibits are handsomely displayed.

In Canada since 1946, Mrs. de Pedery Hunt exhibited widely in this country and abroad and is represented in the National Gallery, the Art Gallery of Toronto and in private collections.

TORONTO TELEGRAM MAR 14 1962 - 0 - ?

EF
Hungarian

ON the pretty [illegible] "[illegible] as many stupid things happen here as anywhere else in the world," STEVE MEZEI has produced the pilot edition of his satirical paper PINCH. The 20,000 copies go on sale March 25.

It will be a Punch-cum-MAD-magazine [illegible] in local humor.

Steve, dark, serious and 37, wrote satirical sketches for political cabaret shows in Budapest before the Communists began clamping down on that sort of thing.

He fled after the 1956 revolt and began a five-year holiday from writing in which he worked as clerk and salesman in Toronto and studied the Canadian idea of what's funny.

MEZEI — and Pinch

Among his models: STEPHEN LEACOCK, WAYNE and SHUSTER and JEAN TEMPLETON ("one of the best comediennes I've seen anywhere").

After wading through piles of submitted manuscripts and discovering five writers of "good professional humor," he is ready to go.

Citizen Says: CANADA CACHE [illegible]

Her Pioneers Are My Ancestors Her Future Is My Own

By
STEPHEN
VINZENCZEY

(Hungarian writer and editor who [illegible] to become a Canadian citizen in [illegible])

[illegible] in Canada [illegible] almost nothing of my new homeland [illegible] In fact my knowledge of Canada began and [illegible] Stephen [illegible]

[illegible] for a Canadian town his imaginary *Mariposa* is the only [illegible] I could have named: I had never heard of Toronto.

To tell the truth, I came here as the result of a misunderstanding. I had been regarded as a "promising young writer" in Hungary and Italy: a Canadian official in Rome had assured me that Canada needed writers, and I set off.

I remember my conversation with myself as I headed for the CBC in Montreal. Here I am, I said; I have an honors degree in dramatic arts; I have had some success with my works in two different countries, two different languages; this country needs creative artists; I will be received with open arms.

I was not, however, prepared for the offer which was made to me: [illegible] dishwashing job at a restaurant around the corner!

Apparently, I had misunderstood the official in Rome: When he said that Canada needs writers, I had taken it to mean that Canada needs writers as well.

Argo halfback Dick Shatto gets a kick that has nothing to do with football—h[illegible] papers from Judge Cory at the Canadian Court of Citizenship this week.

The [illegible] of the arts in Canada being what it is, I grant that my experience was tougher than [illegible] of, say, an engineer or a football star.

Yet, I would think that my bewilderment and terror must be felt by many newcomers and that, indeed, since the time of Jacques Cartier, bewilderment and terror lie at the threshold of the Canadian experience.

That was four years ago. Today (again, like [illegible] who hated it all) I feel I belong to this country and this country belongs to me: I find I am passionately involved in her affairs. I am proud of her or ashamed—as the occasion demands. I look upon the pioneers of the country as my ancestors, and look at her future as my own.

Canada casts a spell which wins over most [illegible].

[illegible] the spell. Why didn't I go back to Europe? Why do I want to become a Canadian citizen? What is the [illegible] of the word Canada? What is the Canadian [illegible]?

[illegible]

To answer these questions, it is helpful first to [illegible] the false answers. Canada does not cast a spell because she is a beautiful country. She is a beautiful country — but then most countries are beautiful: Forests, mountains, rivers, great plains, have charm everywhere. (And as for cities, Canada possesses some of the ugliest in the world.)

Nor can one say that Canada casts a spell because Canadians are honest and generous, etc. Canadians are just as honest and generous (or the reverse) as any other people.

To single out individual characteristics as national virtues is both arrogant and ignorant.

In a world which is moving toward closer economic and political co-operation—a world in which the United Americas is not much farther away than a United [illegible] the "my country [illegible]

Introducing: Stephen Vinaver — Vinaverocy

Stephen Vinaver [illegible] born in Budapest in 1933. When he [illegible] two, his schoolmaster-father was murdered in his classroom by a Nazi.

He grew up and became educated in a country torn by war, invasion and revolution. In 1956 he was one of the student leaders of the Hungarian uprising against the Communists. Escaping to Italy, he earned his living as a free-lance writing for papers [illegible] by [illegible] novelist, Ignazio Silone. In 1957 he came to Canada.

During the last five years Stephen learned to write English better than most people who have been speaking it all their lives. His hour-long film script for [illegible] record (on [illegible] religions), won the Ohio State University's TV Award. Last year he became editor of Exchange, *almost the [illegible] publication to win international applause.*

[illegible] fearless, he has seemed to me, [illegible], to see Canada more clearly than most of us natives, and to recognize a value here that most of us natives miss.

[illegible]

However, in avoiding the sin of [illegible] many Canadians seem to have bent over backwards.

Sometimes I get the feeling they escape nationalism by becoming parochial. Finding "Canadians" too narrow a concept, they revert to being Montrealers or Torontonians. These people are ashamed of [illegible] Canadian.

The only way a nation can survive today is [illegible] its culture. The [illegible] and political homogenization of the Western world as well as the Communist world) means that a nation will be able to preserve itself only through its cultural identity.

Thus a superior [illegible] concern [illegible] is every bit as [illegible] as a national superiority complex.

Without national individuality a country is like a man without right and brain. What can such a man contribute to his community? What can such a country contribute to the community of nations?

[illegible]

What holds us [illegible] beyond our laws, our government — indeed, beyond our freedoms?

[illegible]

And it is the possibility that this anxiety may one day be discarded, the very possibility that Canada may one day fully realize herself—it is this which keeps us spellbound.

[illegible]

The process of 'growth' and 'molding' is often frustratingly slow. Canadians have been at it for about a century—and the outcome is still in doubt.

The prevalence of industrialism which breeds [illegible] all over the world, the fact that we live beside a grown-up nation with an overpowering individuality—these conditions make the outcome more [illegible].

Canada is growing, true. But will it ever grow up? Hugh MacLennan writes [illegible] Rivers of Canada: [illegible] it is true that so long as the fate of a person or a nation is still in doubt, that person is alive and real."

[illegible] add that the unfinished [illegible] does more than prove Canada's reality: It gives a heroic dimension to the country's destiny and to the destiny of its citizens.

A Canadian must ask himself the same questions today that Champlain must have asked when he ventured inland. A Canadian citizen is still a nation-[illegible]

is no [illegible] than yours" attitude is as ridiculous as it is [illegible] and self-[illegible]

(2)

tional self-assertion, the fear and hope about the existence and character of Canada that finally catches the newcomer.

Many 'old' Canadians are embarrassed by this anxiety — peculiarly Canadian — which ties us together.

(3)

foretell the fruits of his toil, makes his challenge all the more compelling.

A writer's diary

by Hugh MacLennan

International influence of two Hungarian writers

In December, 1961, a number of Canadians (and some
mericans, too) were surprised and delighted by the appear-
nce of a magazine which combined art reproductions with
ontemporary poetry and some of the most vigorous and
dependent social and political comment ever seen in a
urnal printed in Canada.

The magazine was called Exchange and was an instan-
neous success. Of course, it soon bogged down in the
conomic morass in which all Canadian periodicals find
emselves, and will continue to find themselves even after
e government implements the report of the Royal Com-
ission on Publications—if indeed the government ever will
that.

"Who is the editor of Exchange?" people asked. "What
rmed and inspired the mind of this man who engaged
nadian writers and yet produced a truly international
agazine?"

The editor turned out to be Stephen Vizinczey, an Hun-
arian still in his twenties and too recent an immigrant to
e a Canadian citizen. His mind was formed by his good or
luck in finding himself at the very heart, in action, of
wentieth century affairs.

At the age of two, Vizinczey's father was murdered by
azis. When he was barely 11, he found himself in the fir-
g line between Russian and German troops, so that violent
ath, to the production of which our scientific century has
dicated the full measure of its genius, became as natural
him as eating. When the war ended, Vizinczey entered
iversity on scholarships, and later enrolled himself as a
udent in the famous Budapest Academy of Theatre and
lm Arts, where he began to write plays. In the Hungarian
volt, he had the high honor to be a leader of the students
ho hauled down the statue of Stalin. When the Russians
vaded Hungary, largely because Eden chose that moment
to attack Egypt, the revolt failed and Vizinczey escaped to Italy where he worked with Ignazio Silone. In 1957 he came to Canada. Though he arrived in Montreal with no work of English, he was writing scripts for the National Film Board inside of two years, and one of the scripts won an international award. He also wrote his latest play, "The Bomber," in English.

Vizinczey's incipient career as a writer in our language naturally reminds me of another ex-countryman of his, Arthur Koestler. It occurs to me that these Hungarians have a lesson to teach us.

Koestler grew up speaking Magyar and German, left Hungary because the Horthy dictatorship made honest writing almost impossible, worked in Germany for the Ullstein Press in Berlin, became a Communist, visited Russia and was disillusioned, returned to Berlin a man marked for destruction by both the Nazis and the Left, escaped from Germany when the Nazis took power and found an outlet for his talents in Fleet Street. As a correspondent for the News Chronicle, Koestler covered the Spanish Civil War, was arrested by Franco's police, and spent an informative number of months in a Spanish jail under death sentence hearing every day the rifle shots of the executioners. British influence caused Franco to release him and he went to Paris, where he wrote, in German, one of the great novels of our century, "Darkness at Noon." He had no sooner finished this book than the Second World War began, and the Deladier government promptly jailed all the refugees from the Nazi regime then resident in France. Koestler's experience in a French concentration camp, which experienced men in this form of twentieth century housing considered worse than Dachau, was recorded in his remarkable book "Scum of the Earth." When France fell and Petain turned over the emigres to the Gestapo, Koestler made a miraculous escape to Portugal and eventually reached England, where in time he became a British subject. His next book he wrote in French, and all books since then he has written in English.

Men like Vizinczey and Koestler—I do not compare, of course, the achievement of a youthful writer with that of a proved veteran like Koestler—are surely a new phenomenon in literature. They are, in a word, truly international writers. This means that their language is only a means to an end: their end is the revelation of their thoughts and experience. That is why Koestler is almost never studied in literature courses even though his work ranks with the best of our age. "Read Koestler," a professor said to me. "[illegible] is a [illegible], but it cannot compare with Joyce's and Proust's in quality."

Very true. But may it not be possible that this very lack of intimacy with a well-loved native tongue has released Koestler to handle, without inhibition or obstruction, the truly tremendous themes of this appalling epoch? He writes adequately, they say, but lacks a sense of linguistic textures. The same objection was made by scholars long ago to the prose of an international vagabond of the early Roman Empire, whose native tongue was Hebrew, but who wrote in the Greek "koine," a sort of basic Greek which was the common exchange of the eastern Roman Empire. This writer later was known as St. Paul.

Friday, April 27, 1962

TELEVIEWS

By

drew. Webster

strued as a violation of the free-time pact it's offered to the four main political parties.

Intellectual Note

Crawley Films has sunk $15,000 into making a feature film out of Hugh MacLennan's novel, Barometer Rising.

Stephen Vizinczey, whose highbrow magazine, Exchange, ran out of a backer before the fourth issue could get into print, is doing the script.

Vizinczey said by phone from Montreal the work was half way completed.

"To confess, it goes better than I hoped it would be," said the 28-year-old intellectual who was writing his first feature film in Hungary when the revolution broke there in 1956. He is taking out his Canadian citizenship papers in July.

"There are a lot of things I do which I think are very bad, but I like this one well. It is like writing like walking."

Vizinczey said he had to get to work on another script right after completing the film adaption of Barometer Rising — to pay the rent.

Was it hard then, the caller asked, for an intellectual living in Canada to keep his head above water?

Harder than the U.S., the writer said. "It's pretty well tough anywhere. In North America the intellectual does not have as prominent a place as in, say, the European countries, where art and spiritual things have a direct bearing on the life of a community."

He said he once worked on a newspaper in Italy under novelist Ignazio Silone. "He was like a spiritual leader," Vizinczey recalled. "He was treated like a minister . . . or the head of the Chamber of Commerce.

"Here artists live on the edge of society; in France they are treated like national leaders."

June election slogan: Vizinczey for minister of culture.

'Anthology'

Time: 8.30 p.m., November 5

A reading of a new short story, *Nail, Nail, on the Wall*, by the young Hungarian-Canadian writer John Marlyn. Marlyn's first novel, *Under the Ribs of Death*, was recently published in England; a chapter of it was broadcast on *Anthology* two years ago. Mr. Marlyn is now living in Ottawa, at work on a second novel.

THE TELEGRAM

June 1st, 1957.

LAON KOSSAR'S COLUMN

Indian Poetry Now Read In Hungarian

BRANTFORD — They're reading The Song My Paddle Sings in Hungarian here now.

It's all part and parcel of a literary move begun, appropriately enough, not too far from the birthplace of the internationally-famous Indian poetess Pauline Johnson.

Or, as they say in Hungarian, Johnsont.

A young Hungarian poet living here has joined forces with a Canadian university president to carry through the first phase of a project which eventually hopes to provide a substantial library of Canadian poetry for New Canadians.

Ferenc Fay, hailed by Hungarians in the free world as their most promising lyric poet, is working with Dr. Watson Kirkconnell, president of Acadia University, Wolfville, N.S., to translate 150 Canadian poems into Hungarian.

Others To Join

The translators hope other groups in Canada will follow suit in the languages of Canadian ethnic groups. Slavic languages would be next in line, they say.

Mr. Fay, 36-year-old father of four who arrived in Canada six years ago, saw the first of his Pauline Johnson poems published in a Toronto Hungarian newspaper, Magyar Elet (Hungarian Life), this week.

They are the Silhouette, Cry of an Indian Wife, and A Prodigal.

Ferenc Fay's earlier works have been published in the U.S., Argentina, Australia, France and Germany, as well as in his new homeland, Canada.

A graduate of a Hungarian university, Mr. Fay came to Canada in 1951, worked for one year in a Quebec gold mine before moving to Brantford.

Canadiana . . .

Busy day today for Toronto's ethnic groups . . .

The Estonians estimate 6,000 persons or more will attend their Canadian premiere of a time-honored Estonian tradition, the Estonian Festival. Scheduled for 3 p.m. at the CNE Coliseum, the folk art show will star 1,000 performers in national dress.

FERENC FAY.
Translates Canadian poems

Toronto's Latvians will be host to thousands of Latvians from the U.S. and Canada at their Latvian Song Festival this afternoon, 5 p.m., at Varsity Arena.

Final day for the well-attended International Bazaar at Eaton's. Through the efforts of ethnic committees and the Mutual Co-operation League, Hungarian, Macedonian, Polish, Rumanian, Ukrainian, Latvian, Lithuanian and Cossack folk art groups have presented daily shows.

Last show is today.

Hungarian Movies Screened

A few days ago, several television commercials and short movies made by Hungarian-Canadian moviemakers were shown at the International Institute as part of its Hungarian Ethnic Week program.

The audience was small and predominantly Hungarian. For as soon as something is labeled ethnic it is immediately assumed to be second-rate, and few people attend. About the only native-born Canadian at this show was the projectionist.

What those who missed the show did not know was that the same Hungarian-born artists whose works were shown that night were responsible for many of today's television commercials, that some filmed many of the Canadian Broadcasting Corp.'s most widely acclaimed shows, that their films have represented Canada at international film festivals; or that their news pictures are seen daily on Channel 9.

Les George, Robert Schulz, Joe Seckeresh, Emery Soos and Mike Lente, who landed here after the 1956 Hungarian uprising, are today as Canadian as one can be.

"We certainly consider ourselves Canadian," said Mike Lente, 33, who photographed the CBC Telescope's biography of actor Lorne Greene, star of the Bonanza series.

"Besides, we never felt we were treated badly because we were foreigners," added 32-year-old Robert Schulz, the only one of the group who learned the profession in Canada. "If we had any difficulties at the beginning it was because we couldn't speak English."

English or no English, Les George (who changed his name from the unpronounceable Gyurinko) was in Canada for only three days when he was already on his way to man for Motion Picture Centre. When he returned the company promoted him to cameraman. He built up such a good reputation that when CFTO-TV came along he was hired six months before the station went on the air. Later he joined TDF Artists, where he is now director of photography.

The one who has the greatest reputation of them all is Joe Seckeresh, 37, who, according to the others, can name his own price. Seckeresh started in the laboratory of the S. W. Caldwell firm. Later he decided to free-lance rather than wait for a better position.

Soon, his name became known with Tales of the Riverbank series which became an international success and an award winner. He followed it up with a number of shorts, commercials and half-hour TV shows. Then he shot the 39 episodes of the Pied Piper series. The next was Run, a 16-minute film depicting the life of the North-American man who is running from his own shadow.

Mike Lente now runs Mike Lente Productions, his own company. He, too, is a graduate of the CFTO-TV news department which he left a year ago. Since then he has contributed to Telescope, Toronto File, Close-Up, some Columbia Broadcasting System shows and to National Educational Television, New York.

With the exception of Schulz, they are all graduates of the Hungarian Academy of Theatre and Film Arts.

When they left Hungary they all had dreams of duplicating the careers of such famous Hungarian film-makers as Sir Alexander Korda, Joe Pasternak, Ernst Lubitsch, Andrew Marton or Ivan Tors. But those dreams were soon replaced by reality.

From the laboratory they have all gone into different directions: short movies, commercials, television production and news.

Program cover designed by George Iro.

A Noteworthy Design

The program cover of this year's Dominion Drama Festival, which opens on the 18th at the Royal Alexandra, will have a noteworthy design by George Iro of Toronto. The drawing is an incisive one of figures instinct with action, the effect due in part to disciplined but exciting lines in the calligraphy.

George Iro is in charge of drama graphics for CBC here, and CBC has co-operated with the Drama Festival by arranging to let Mr. Iro do the graphic, for which The Globe and Mail is co-operating by making the cut.

Iro was born in Hungary and graduated from the Academy of Fine Arts in Budapest before leaving the country in 1948. He then went to Italy, where he studied four years. In 1952 he came to Toronto and in 1954 joined the staff of the CBC. His work has won individual recognition, including an award by the Art Directors' Club of Toronto. His studies in Europe were in fine art in general, and, now young-middle-aged, he brings to his work broad training plus that appreciation of fine draftsmanship, as distinct from trivial cleverness, that is still more honored abroad than here.

THE BUCHTA DANCERS A SECOND STRING

Gunter Buchta, the Hungarian-born choreographer of *Don Messer's Jubilee*, need never worry about finding replacements for the eight Buchta Dancers seen each week on the program. Buchta has established his own "farm system" comprising three fully trained dance groups he can call up for public appearances, demonstrations and television work. Members of the senior group range in age from about 17 to 25 years, the Junior Buchta Dancers are aged 13 to 16 years, and the Little Buchta Dancers (pictured below) run from six to eight years old. The latter group will be featured as special guests on this week's *Don Messer's Jubilee*, Monday, June 3rd, at 7.30 p.m.

The dancers are selected from among Buchta's pupils at the Corte and Corteen dance schools, established in Halifax soon after Buchta arrived in Canada in 1950. The schools are associated with the Maritime Conservatory of Music, and Buchta also teaches at many other centres in the Maritimes and from time to time travels as far afield as Chicago and Los Angeles to deliver lectures on dancing.

On each show, the Buchta Dancers perform two dances created by Buchta, in combinations of ballroom, folk and square dance patterns. He works out each dance on paper, averaging about five pages of notes for each one, and has created about 500 dances since the group first appeared on the show in 1954. While the membership has changed somewhat over the years, the Buchta Dancers (senior division) have been an integral part of every *Don Messer* show, and have accompanied the Islanders on national personal-appearance tours, including a visit to the Canadian National Exhibition a few years ago.

Gunter Buchta became a professional dancer and choreographer almost inadvertently. During the Second World War he sustained severe injuries that left him almost completely disabled, and at one time during the nine months he spent in hospital the doctors planned to amputate his right leg. Buchta refused to allow the amputation, and his condition gradually improved to the point where therapy was practicable. "I had a choice — swimming, bicycling or dancing," he recalls. "Of the three, dancing appealed to me most, but I never dreamed my choice would lead to a new career in Canada." After the war he taught school for a few years in Europe, then moved to Canada 13 years ago to make his home in Halifax. Since his arrival he has led a busy life, running his school, travelling around giving dance lectures and instruction, and training his dancers for television.

Buchta advocates dance training for all children, because he believes that it results in benefits beyond merely being able to trip the light fantastic. "Students acquire an appreciation of music and rhythm," he points out, "and, especially with children, develop poise, co-ordination, and an appreciation of social etiquette."

Gunter Buchta and a new generation of his Dancers

CANADIAN EXPLORER

Canada, often described as the richest country on earth because of the vast untapped mineral resources of its Arctic territories, still has a long way to go in discovering ways and means of making the Arctic habitable for those who wish to make a life for themselves in the North. But even now a great deal is known about the problems of existence in the Arctic, and a large part of the credit for obtaining this knowledge must go to a famous explorer who died last August at the age of 82: Canadian-born Vilhjalmur Stefansson.

This week, CBC radio's *Venture* (Sunday, June 2nd, 5 p.m.) will present a program recorded last summer at Dartmouth College, New Hampshire, in which Peter Stursberg interviewed Stefansson about his adventures in the North and particularly about his three Canadian Arctic

Mrs. Korner receives recognition for efforts

By WENDY MOIR

A self-styled "engineer" of the arts is Mrs. Otto Korner who has just returned from the Canadian Conference of the Arts in Toronto.

For her substantial contributions in the field of cultural achievement, she was awarded the Diplome d'Honeur. She is the sixth person to be so honored and the first woman as well as the first person in the West to receive it.

"It is Canadian recognition of the Vancouver Festival and of the growth of the arts in this province rather than a tribute to one person," she explained. "That is why I was so proud to receive it."

While in Toronto she took a side-trip to Port Hope to visit Hon. Vincent Massey, first recipient of the award. She was there on behalf of the Festival Society to present him with an original score of a composition by Sir Ernest MacMillan in gratitude for the support he has given to the arts in general.

Dismissing her own work in promoting the arts locally with a wave of her hand she said, "It is easy to spark a thing but it is up to the public to keep it alive."

Hungarian-born Mrs. Korner and her late husband came to this country in 1939 from Holland. As a girl she studied the violin and as a student she attended many musical and artistic events.

"We used to go to standing room only — all students did — it was the thing to do and it is a shame that there is no standing room allowed here."

Mrs. Korner plunged into public life in Vancouver during the war in her usual vital fashion. She was on the women's auxiliary to the Seaforth Highlanders and later worked at Red Cross Lodge at Shaughnessy Hospital.

She has been active in the Community Arts Council since its inception and has always taken an active role in the Art Gallery Auxiliary. She brought with her from Europe a collection of Old Masters.

For some time she worked as entertainment director for the University of B.C. summer festival and in 1954 was one of the founders of the Vancouver Festival Society.

Last year she was appointed B.C. governor of the Canadian School of Theatre in Montreal, a project she views with great enthusiasm.

"The students study all aspects of the theatre—acting, production, management, staging. There are 30 pupils this year and there will be 60 next year."

Bringing up children in an atmosphere of culture is extremely important in her opinion. She sees it not as a rarified atmosphere but as an essential.

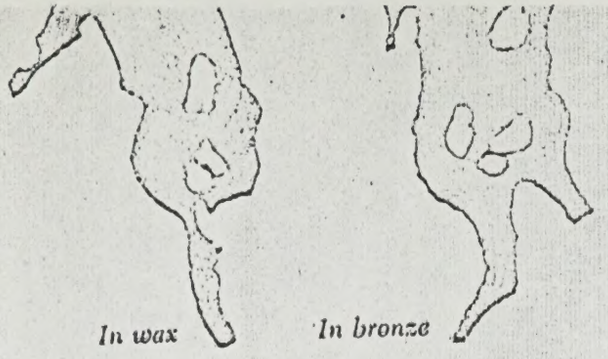
"After all what is art but perfection in something. Often people, and especially men say they aren't artistic but if they are good in their jobs then that too is a form of artistic achievement."

She keeps a file of "thoughts" ranging over subjects and one of these thoughts was her closing remark when she accepted the award in Toronto.

Gleaned from a UNESCO Courier it said, "It is no coincidence that Apollo who reigned over the flowering of the Arts, was also considered the god of healing, equilibrium and serene harmony."

This explains as much as anything the unstinting efforts she has made in the field of arts for her adopted country.

Hungarian



In wax *In bronze*

Found: at last

An art foundryman able to do lost wax casting

Andrew Farago's Gamma Foundry first in Canada to successfully perform process

Staff report

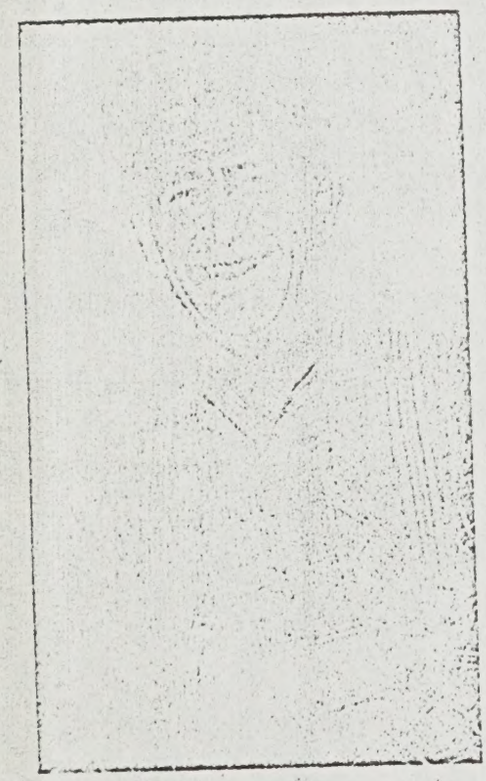
Andrew Farago does not speak English with much ease. But he is learning. He reads a basic English primer at lunch time or while he waits for a charge to melt. He speaks English as much as possible to his workmen and to his family. He speaks English too, to the representatives of Morrison Brass, for whom he is a subcontractor on a Royal Canadian Navy order (he is casting Monel valve seats). Beside the giant Morrison organization Farago's modest $15,000 capital investment looks small. But the investment is the result of less than five years work in a new country for the 50 year old Hungarian.

Farago arrived in Canada on Christmas Eve 1956 and set out to find a job where he could use his specialized knowledge as an art casting foundryman. Until he amassed enough money to open his own shop in August, 1959, Farago worked for Bawden Industries, John T. Hepburn, Monarch Aluminum, the Burlington Division of Canada Iron Foundries, and John Bertram.

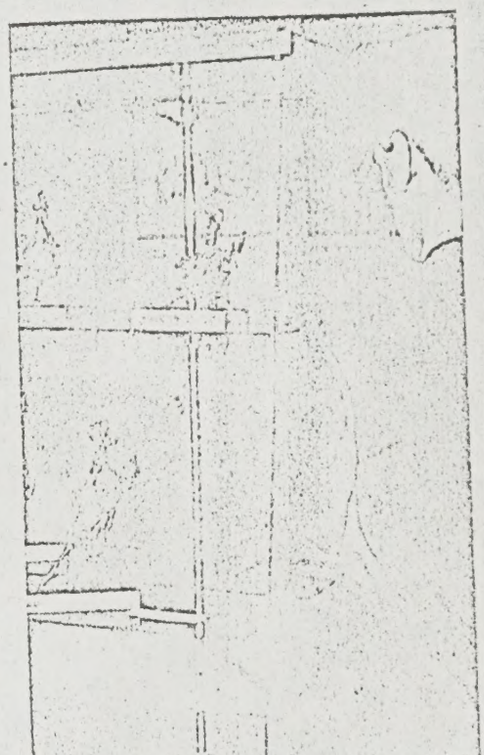
With this necessary experience in Canadian operational practice, Farago

please turn page

Andrew Farago, with a mere six years in Canada, operates his own factory. This is the man who can cast lost wax.



Sarah Jackson, noted Toronto artist, has switched from U.S. foundry to Gamma Foundry in Richmond Hill, Ont. She holds $450 Bronze B casting.



Three of the five castings made by Andrew Farago were shown in Toronto recently. Foundryman was able to patina as well.

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